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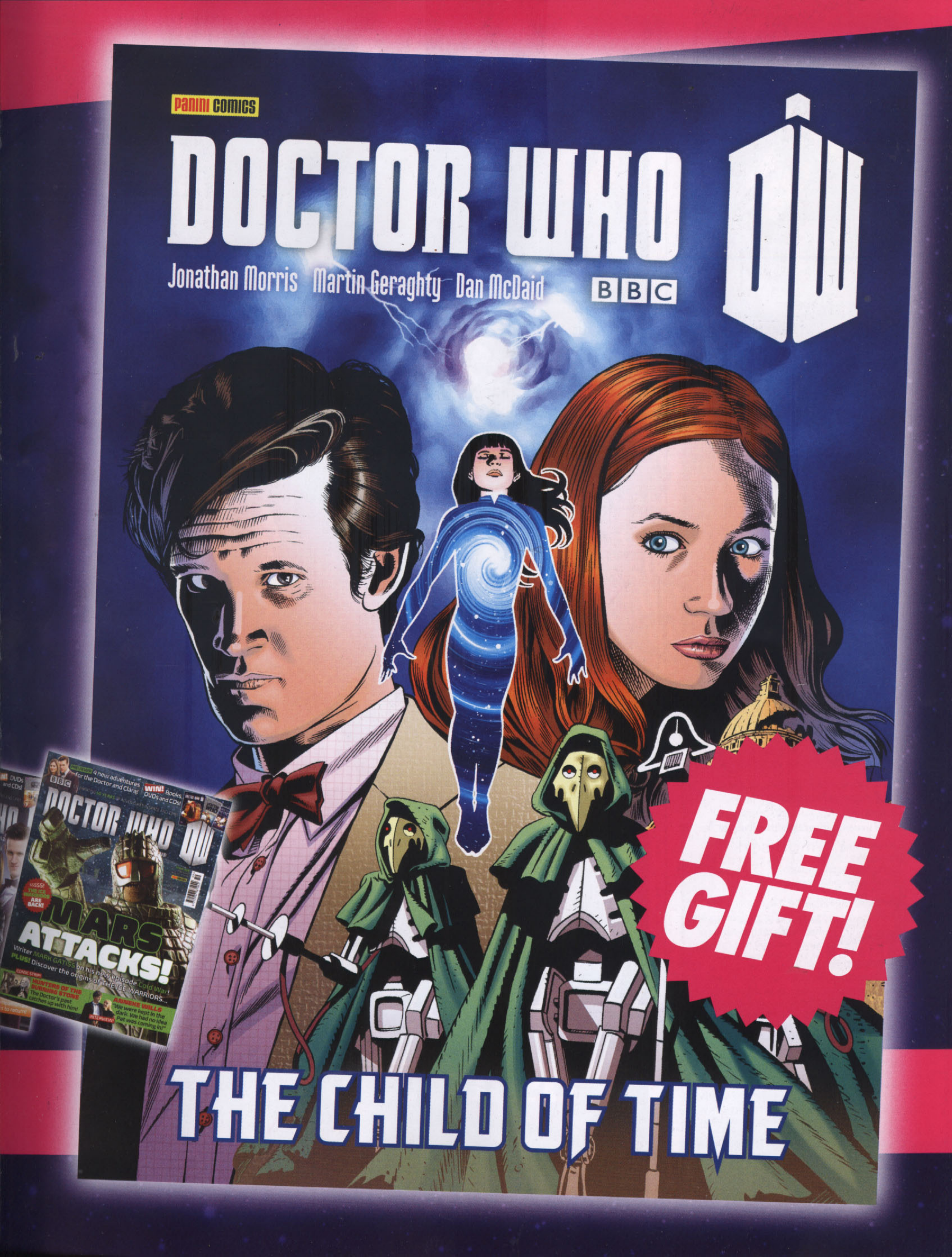
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"It's a very powerful monster – you don't need to know that they first appeared in the 1960s..."

LETTER FROM THE EDITOR

Welcome! And here we are in April, as a few more pieces of *Doctor Who*'s 50th anniversary celebrations slide into place.

As you can see from our front cover – the Ice Warriors are back! Now I don't know about you, but I've always loved the Ice Warriors. They might have last appeared in a new adventure in 1974 – two years before I was even born, for goodness' sake – but I knew they were one of *Doctor Who*'s Big Five. Daleks, Cybermen, Sontarans, Ice Warriors and Yeti. That was The List. (Well, it was as far as I was concerned, when I was nine, in 1985. Your experience may vary.)

Despite their long absence – even then – from *Doctor Who*, the Ice Warriors were one of my favourite monsters. I'd loved watching *The Curse of Peladon*, which had been shown as part of BBC1's *Doctor Who and the Monsters* repeat season in 1982. They'd also shown *Genesis of the Daleks* and *Earthshock*, which further cemented in my mind the idea that the Ice Warriors were on a par with the Daleks and Cybermen.

A few years later, in 1985, the Patrick Troughton story *The Seeds of Death* was selected as the first black-and-white serial to be released on BBC Home Video. Another brilliant adventure! (And one I loved even more when I re-watched it on DVD a few nights ago.)

Then, in 1988, I was thrilled to read in **DWM** the news that four of the six missing episodes of *The Ice Warriors* had been found. We feature that story in this issue's *Fact of Fiction*, and it's due for DVD release (and partial animation) later this year.

And there's also *The Monster of Peladon*. Which is good too.

A few weeks ago, I was lucky enough to watch all eight episodes of the new series in a little room at Roath Lock studios, with a dozen other folk who work on *Doctor Who*-related things. (It was a bit cramped, and there weren't quite enough chairs – but we had sweets and fizzy drinks and brand new episodes to watch!)

I must say that I thought *Cold War*, by Mark Gatiss, was one of the highlights of the whole run. Not only do the updated Ice Warriors look terrific – well, you can see that for yourself – but it's an outstanding script, brilliantly brought to life by Douglas Mackinnon.

And you'll ssssee just *how* sssssuper it is, very ssssssooon...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I *love* looking back at working titles. It's a little glimpse of what you used to think..."

The TARDIS – carted about ever since *Marco Polo*.

TOBY SYMONDS of Skipton asks: How much do you think the TARDIS weighs? Is it the weight of a police box, or an enormous spaceship?

Oh! Good one! Now, I think for the purposes of most stories it has just weighed the same as a police box. It's always getting carried away by alien monsters and shoved into the backs of lorries. But... but... every time I write or read a scene like that, I have a pang of conscience. Like that's been contradicted by some story, some book, somewhere. Anyone remember?

DAVID MORGAN of Kent asks: When the Doctor says, "they did a full (Dalek) conversion" on Oswin, does that mean she's a slimy-wimey Dalek Mutant *à la* Stengos in *Revelation of the Daleks* or does she still have a human body?

Oh, I'm afraid it was a full conversion! She was a nasty slimy squid in there, with Jenna-Louise Coleman eyes. **DWM**, get going on that poster, it will be a smash! Just a hint of shoulder, love! *Is* that a shoulder?!

Oswin isn't quite this pretty now.

JAMES POWELL asks: How different (if at all) would the story arc for your first season have been if David Tennant had stayed on for one more year?

I only had the roughest idea. Had David stayed for one final year, it would certainly have been his last, so my pitch was that it would start with the TARDIS crashing in Amelia's back garden – as now – and a terribly battered and bruised Tenth Doctor staggering out. Amelia finds him, feeds him fish custard (no, that was for Matt, it would have been something more Davidy) and generally helps him. But we, the audience, can see that he's in a truly bad way. Dying maybe. Eventually he heads back to his TARDIS, and flies off.

But when he returns – many years later for Amy – he seems perfectly fine, and indeed doesn't remember any of those events... And of course, over time, we realise what we saw was the Tenth Doctor at the end of his life, about to regenerate.

Events that we return to, in Episode 13...

There you go. The road not taken. Weird even to think about it now!

PAUL REYNARD asks: Before the official story names blaze onto our television screens, many have working titles. Of all your stories, which has held the largest number of working titles and how do you decide upon the final broadcast names for your adventures?

Oh, talking about roads not taken. I *love* looking back at working titles. It's like a little glimpse of what you used to think about a story. So here are the ones I remember! *The Empty Child* started life as *The Empty Boy*. But I changed it to *The Empty Child*, when I decided to call the next episode *The Empty Children*. Which I then changed to *The Doctor Dances*. Go figure.

For most of the writing, *The Girl in the Fireplace* was *Every Tick of My Heart*, which I hated. Very briefly it became *Loose Connection* (if you ever watch it again, try and spot why) before I joked to Clayton Hickman, late of this magazine, that it should really be called *The Girl in the Fireplace*, and he loved it. You see, **DWM** makes all the big choices!

Blink, for ages, was called *Sally Sparrow and the Weeping Angel* until Russell admitted he didn't like it. I say 'admitted'. 'Boomed' would be a better word. So I pitched a list of alternatives, and *Blink* won.

Forest of the Dead was originally *Forest of the Night* (how literary!) but it was being shown the week before *Midnight*, so I scrambled about it a bit before I remembered – like the sad old fan I am – that any descriptor in a *Doctor Who* title can be replaced by either *Doom* or *Death*. Or, in this case, *Dead*.

The Eleventh Hour was once – and for a long time – *The Doctor Returns*, until some smartarse pointed out he hadn't actually been anywhere. *The Impossible Astronaut* was going to be *The Year of the Moon* (see what I was doing there) but everybody hated it, and my favourite episode, *Vincent and the Doctor*, was going to be *The Eyes that See the Darkness*. And yes, you probably all agree with Richard Curtis that it would have been a better title. Sorry, but I just wanted something more on the nose, so the casual viewer would know it was that Van Gogh episode they'd probably heard old Curtis banging on about. Apologies. Still my favourite, though.

ANDREW BRAZIER asks: What's been the best *Doctor Who* book you ever read?

Hmm. Looking for reading suggestions? Okay! *Doctor Who and the Daleks*, by David Whitaker. Told in the first person, from Ian Chesterton's point of view. It has the unbridled cheek to entirely rewrite *An Unearthly Child* and correct history by having the Doctor's first adventure be with the Daleks. And heresy aside, quite right too.

Love and War, by Paul Cornell. Really this stands proxy for all of Paul's books. I think, of anyone, it was Paul who nailed prose *Doctor Who* in a way that still felt like the TV show, but was also a proper novel. I recommend you go and find all of them. Yes, even *No Future*, shut up, Paul!

Doctor Who From A-Z by Gary Gillatt. Cruelty is to wit, as fondness is to funny – and funny is rarer and more powerful because it's always more true. The rare trick of funny and fond is this book in a nutshell. It might seem a bit dated now – it predated the show's relaunch – but it's Gary in reflective mode, so it doesn't matter. But surely a sequel is required. *Doctor Who: The Alphabet Continues*. (Oh, come on, it was ages ago, there must be more letters since then!)

IAIN LEWIS asks: What was your first reaction when you became a part of the *Doctor Who* team?

Oh, God! Oh God, oh God! The 1st of March, 2004! A Chinese restaurant, in Soho! Russell was there, and Julie Gardner, and Helen Raynor, and the other writers. Totally humiliated myself. I'm not sure, even now, I can bring myself to tell the tale. Maybe next month...

PS. I've been worrying about the Weeping Angels. Did I invent those? Their appearance, I mean – the traditional pose, face buried in hands. I thought I saw one in a graveyard once, but it wasn't there when I went back (a true story, see **DWM** 456) but I'm still sure I saw an Angel statue in that pose some time, somewhere. I've image-searched on Google, but all I get is pictures from *Doctor Who*. Anyone know where I got that idea from? **DWM**

A typical sight in a garden in SW14.

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Back into the vortex: Matt Smith and Jenna-Louise Coleman will be joined by David Tennant and Billie Piper for the 50th Anniversary Special.

David Tennant & Billie Piper return!

After much excited speculation, the BBC has announced that the historic *Doctor Who* 50th Anniversary Special will see current regulars Matt Smith and Jenna-Louise Coleman joined by David Tennant and Billie Piper. Also guest-starring is one of the UK's most highly regarded actors, John Hurt.

David Tennant preceded Matt Smith, playing the Tenth Doctor from 2005 to 2010. Billie Piper was Rose Tyler, companion to both the Ninth and Tenth Doctors, over the same period.

Further casting and details of the story are closely guarded secrets, but at a recent 'Meet the Actor' event at the London Apple Store, Matt Smith let slip a few hints about the as-yet-untitled anniversary adventure, written by showrunner Steven Moffat.

"What he's written is just spellbinding," Matt told the audience. "It's one of the best [episodes] ever, ever, *ever*. He's been wanting to write this script forever, and he's really done it justice. There are elements to it which are different from normal episodes. When you combine all the elements that are different, it's not just an episode of *Doctor Who*, it's something else, something bigger and more exciting..."

At the official press launch for the new series of episodes, Matt said of his first experience of the script, "I read it and I clapped at the end. I think it's hilarious, it's epic and it's vast. It manages to pay homage to everything – and look forward."

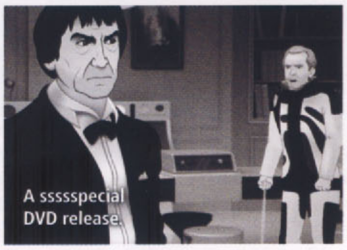
As reported last issue, the Special was originally intended to begin recording on 18 March, but production was put back by a couple of weeks, with the readthrough taking place at Cardiff's Roath Lock studios on Wednesday 27 March. The director of the landmark episode is Nick Hurran (*Asylum of the Daleks* and *The Angels Take Manhattan*) and the executive producers are Steven Moffat and BBC Wales' Head of Drama, Faith Penhale.

It is expected that the Special will be shown on BBC One on Saturday 23 November, 50 years to the day since the broadcast of the very first episode in 1963 – although this will be officially confirmed much nearer the time.

The latest series of *Doctor Who* commenced on Saturday 30 March with *The Bells of Saint John*. Previews of Episodes 2-5 – *The Rings of Akhaten*, *Cold War*, *Hide* and *Journey to the Centre of the TARDIS* – appear elsewhere in this issue.

The final three episodes of the run will be previewed in next month's edition – they are *The Crimson Horror* by Mark Gatiss; *Nightmare in Silver* by Neil Gaiman; and the finale by Steven Moffat. The title of the series finale is a secret! But it has been discovered...

Ice Warriors animated



A ssssspecial DVD release.

The 1967 six-part adventure *The Ice Warriors*, starring Patrick Troughton as the Second Doctor (see page 56), is to be released on DVD on 26 August.

The missing second and third parts will be recreated with animation combined with off-air recordings of the TV soundtracks. Animation studio Qurios (whose work includes sci-fi sitcom *Hyperdrive*, and puppet comedy *Mongrels*) is providing the animation.

"We've been discussing this for over three years," said Dan Hall, executive producer of the DVD range. "So it's really satisfying to finally see them happen. Qurios has a great track record in excellent and innovative animations."

BFI screens Androzani

Davison departs again.

The British Film Institute's highly successful season of *Doctor Who* screenings – one story for each Doctor – continues with the four-part Fourth Doctor adventure, *The Robots of Death* on 20 April.

Like the three previous screenings – *100,000 BC*, *The Tomb of the Cybermen*, and *The Mind of Evil* – the event rapidly sold out as soon as tickets became available. The choice for the Fifth Doctor serial, to be shown in May, has been announced as *The Caves of Androzani*, the story which was voted best *Doctor Who* adventure of all time in **DWM**'s *Mighty 200* poll of 2009.

The titles for the stories to be screened to represent Doctors Six to Eleven have yet to be announced.

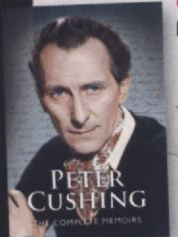
John Smith on Vinyl

mono
JOHN SMITH AND THE COMMON MEN
SOUNDS FROM THE INFERNO

■ The Doctor's granddaughter Susan hand-jived along to the 60s sound of 'John Smith and the Common Men' in the very first episode of *Doctor Who* on 23 November 1963. Now, that music – *Three Guitars Mood 2* – is to be released commercially on vinyl EP by Hysterion Records as part of the annual Record Store Day on 20 April. Entitled *Sounds from the Inferno*, the record also includes two further library tracks – *The Eyelash* and *Latin Gear* – both heard playing in the Inferno night club in the 1966 *Doctor Who* story, *The War Machines*.

The EP includes a handy hand-jiving guide enabling listeners to dance along. Limited to just 1000 numbered copies, it will only be available from independent record shops on Record Store Day. Copies will be sold on a 'first come, first served' basis, and cannot be pre-ordered or purchased online. For a list of participating retailers see *recordstoreday.co.uk*

Cushing's Memoirs



■ After being out of print for many years, Peter Cushing's memoirs *An Autobiography*, *Past Forgetting*, and *The Peter Cushing Story* are to be published in a single book as *Peter Cushing – The Complete Memoirs*. Cushing played the part of Dr Who in the two 1960s big screen Dalek movies, and is well known for his roles in the Hammer horror movies. The book includes 100 photographs and is published by Signum Books in hardback on 7 May priced £19.99.

Sci-fi Sounds

■ Out now on CD from AudioGO is *BBC Sci-fi Sound Effects*. It's a reissue of the original BBC LP from 1981, and it features Radiophonic sound effects from four BBC sci-fi programmes: *Doctor Who* (effects from the Tom Baker's final series), *The Hitchhiker's Guide to the Galaxy* (the radio series), *Blake's 7* and *Earthsearch* (the radio series).

sci-fi effects

The Mind of Evil's extras revealed

The special features for the DVD of the 1971 Third Doctor story, *The Mind of Evil* – now restored to full colour, and recently 'premièred' at the BFI – have been revealed by BBC DVD.

There will be a commentary track for all six episodes, with contributions from actors Katy Manning (Jo Grant), Pik-Sen Lim (Chin Lee), and Fernanda Marlowe (Corporal Bell), director Timothy Combe, producer Barry Letts, script editor Terrance Dicks and stunt arranger Derek Ware, with Toby Hadoke on hand to moderate.

Documentary *The Military Mind* looks at the making of the story, featuring Nicholas Courtney (the Brigadier), Pik-Sen Lim and Fernanda Marlowe, Timothy Combe, producer Barry Letts and Terrance Dicks.

The latest in the *Now and Then* series visits the filming locations used in the story, to see how they have changed since it was recorded.

Behind the Scenes: Television Centre is a documentary programme from 1971 in which presenter Norman Tozer visits the BBC's TV Centre to discover what went on there over a 24-hour period.

Also included on the DVD are PDFs of the original *Radio Times* listings for the serial and a 1971 Kellogg's Sugar Smacks promotion; production information subtitles; a photo gallery; and a 'coming soon' trailer. The DVD is scheduled for release on 3 June.

Released just prior to this, on 27 May is the Special Edition of the 1970 story *Inferno*. Originally released on DVD in 2006, this new release features digitally remastered picture and sound quality plus several new extras in addition to the special features included on the original release. These include: *Hadoke versus HAVOC*, in which Toby Hadoke reunites members of the stunt team who worked on *Inferno* and other *Doctor Who* serials; *Dr Forever – Lost in the Dark Dimension*, the penultimate instalment of the series that looks at how *Doctor Who* was kept alive between 1990 and 2005; and new production information subtitles.

"Look how colourful my jacket is!"

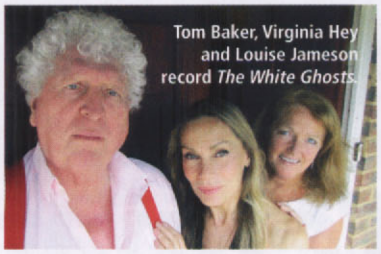
The Fourth Doctor and Leela to return on audio in 2014

Audio company Big Finish has announced details of the third season of *The Fourth Doctor Adventures*, due in 2014. The season reunites the Tom Baker's Doctor with Leela (Louise Jameson) for stories set between TV tales *The Talons of Weng-Chiang* and *Horror of Fang Rock*.

"If I were to describe the tone of Season Three I'd use the word 'darker'," says producer David Richardson. "Several stories step into more gothic territory. I think there are some real chillers in here."

It begins with *The King of Sontar* by John Dorney, in which the travellers face the most powerful Sontaran ever to step foot out of the cloning vats. Dan Starkey portrays the Sontaran Strang, while David Collings plays the scientist Rosato.

"John suggested a terrific premise," says David. "We know that Sontarans are all the same... but what if the cloning process went wrong? What if one of them was very, very different..."



Tom Baker, Virginia Hey and Louise Jameson record *The White Ghosts*.

February brings Alan Barnes' *The White Ghosts*, in which the TARDIS materialises on a world suspended in darkness. But what would happen if a little light were to shine? Virginia Hey plays Bengel.

The Crooked Man by John Dorney is out in March. It's set in a seaside town that is being terrorised by a nightmarish figure. Neil Stuke plays the Crooked Man, while Sarah Smart is Laura Corbett.

May's release is Nicholas Briggs' *The Evil One*. Geoffrey Beevers returns as the Master, with Michael Keating as Calvert and Gareth Armstrong as Arthley.

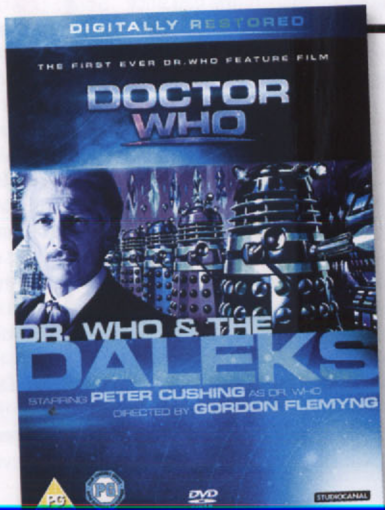
"This is a very significant story for Leela," says Nick. "When we came to plan these episodes, we realised that something happens in *The Face of Evil* that is hugely important but has never been mentioned since. That has actually coloured my story, and some of the others in this season."

Last of the Colophon by Jonathan Morris follows in late May, and guest stars Gareth Thomas as Morax, Jessica Martin as Sutton and Blake Ritson as Kellaway.

June's release is *Destroy the Infinite* by Nicholas Briggs. Michael Fenton Stevens guest stars as Moorson, Clive Mantle plays Tillegat and David Sibley is the Eminence.

"This story is actually a prequel to *The Seeds of War*, which is out this month and stars Colin Baker's Doctor," says Nick. "*Destroy the Infinite* is the introduction of the mysterious Eminence and its Infinite Warriors – who may even return..."

The series concludes in July and August, with two more titles yet to be announced.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Dalek extras for Blu-ray

Details have been announced of the new extra features for the HD Blu-ray release of the two 1960s big screen Dalek movies.

The newly restored films – *Dr Who and the Daleks* and *Daleks' Invasion Earth 2150 AD* – will both be issued with new documentaries that explore the details of the restoration process that was carried out on the films for their Blu-ray release, plus a stills gallery and interviews with Gareth Owen, author of *The Shepperton Story*, the studio where both films were made. *Daleks' Invasion Earth 2150 AD* also includes a new interview with one of the film's stars, Bernard Cribbins, who plays PC Tom Campbell opposite Peter Cushing's Dr Who. *Dr Who and the Daleks* features a commentary from actors Jennie Linden (Barbara) and Roberta Tovey (Susan) which was included on a previous DVD release.

Accompanying the Blu-ray releases of the movies will be new standard definition DVD versions released on the same date, with identical special features. The films are scheduled for release by Studiocanal on 27 May, price TBA.

BEYOND THE TARDIS

On film, on stage and in countless new TV programmes – find out what the stars of *Doctor Who* are up to...

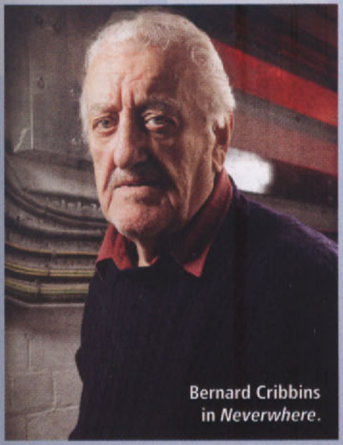
COMPILED BY **DOMINIC MAY**

Jenna Steps Out

■ Channel 4's *The Last Leg* on 22 February featured a spirited **Jenna-Louise Coleman**, who performed a march during the finale. She attended Chickenshed's fundraising gala at London's Hard Rock Café on 18 February. London's Regent Street Apple Store *Meet the Star* subject on 12 March was **Matt Smith**, who later attended the London Apollo opening of *The Curious Incident of the Dog in the Night-Time* as did **Billie Piper**. Matt and **Ruth Jones** were among the guests on ITV's *The Jonathan Ross Show* on 16 March.

Nevergone

■ **Neil Gaiman** launched a six-part radio version of *Neverwhere* at London's Soho Hotel on 5 March. Starring **Bernard Cribbins**, **Yasmin Paige**, **Sophie Okonedo**, **Anthony Head** and Gaiman himself amongst others, a double-length Episode 1 aired on Radio 4 on 16 March with the others stripped on 4 Extra from 18-22 March.



Bernard Cribbins in *Neverwhere*.

Sky... Buffering

■ The launch of Sky Arts 1's *Playhouse Presents...* has been postponed five weeks with the **Matt Smith**-directed drama *Cargese* airing on 30 May. Further to last issue revised dates are 18 April *Hey Diddly Dee* (**Marc Warren/Kylie Minogue/David Harewood**), 2 May *The Call Out* retitled from *Union Square* (**Samantha Bond**), 9 May *The Pavement Psychologist* (**Reggie Yates**) and 23 May *Stage Door Johnnies* (**Suranne Jones**). Sky Atlantic's *Game of Thrones* Season Three (from 1 April) features **Diana Rigg** as Lady Olenna Tyrell plus **Burn Gorman** and *The Time of Angels*' **Iain Glen**.

Broad Strokes

■ A **David Tennant** *Radio Times* cover heralded *Broadchurch*'s 6 March ITV1 arrival with Tennant and **Olivia Colman** promoting the show on 4 March's *Daybreak*. The **Chris Chibnall** drama continues until 22 April with the DVD due 20 May. A release for Tennant's *The Politician's Husband* follows on 29 April. David co-hosted *Comic Relief*'s late night section on 15 March (which earlier had included an appearance by **Matt Smith**) and featured in a special Red Nose Day edition of *The Beano*.

Bizarre Pressures

■ **John Barrowman** recorded BBC One pilot general knowledge quiz *Pressure Pad* on 11 March and narrates resurrected former BBC Three show *Bizarre ER* on TLC. He plays supporting character Matthew in dance show film comedy *All Stars* due on 3 May and with sister Carole has mapped out a third *Hollow Earth* book instalment. Recent promotional appearances include *Sunday Brunch*, *This Morning* and *The Wright Stuff*.

David Tennant and Olivia Colman in ITV's new hit drama *Broadchurch*.

Fab Five

■ **Billie Piper** was named fifth 'Best Loved Celebrity New Mum' in a *Celebrity Stork Awards* poll and is the voiceover for the spring/summer Debenhams *Life Made Fabulous* advert. *Star Trek Into Darkness* arrives on 17 May with **Noel Clarke** as a Starfleet Engineer involved in a Faustian pact with Benedict Cumberbatch's character.

Awards

■ **Steven Moffat** and **Mark Gatiss**' *Sherlock* took Best TV Actor (Benedict Cumberbatch) and TV Moment of the Year (Holmes' impossible jump) at the 13 February *Virgin Media Awards*. At the *WhatsonStage Awards*, **Imelda Staunton** won Best Actress in a Musical (*Sweeney Todd*). *Black Orchid*'s **Lisa Westcott** won an Oscar for *Les Misérables*' make-up on 24 February. The same night the **David Tennant**-voiced *The Pirates!...* won *RTS West Awards*' Best Film and another Tennant voice project, *Twenty Twelve* succeeded at the 13 March *South Bank Sky Arts Awards* and 14 March *Broadcasting Press Guild Awards*.

Delia's Genius

■ CBBC devoted an episode of *Absolute Genius with Dick & Dom* to **Delia Derbyshire** on 20 February with **Sylvester McCoy** and **Mark Ayres** contributing. Sylvester plays Edward Haddington opposite **Lesley Manville** (Heather Hartnell in *An Adventure in Space and Time*) in upcoming period drama *The Christmas Candle*.

Quickies

■ **Paul McGann** narrated ITV1's *Her Majesty's Prison – Aylesbury* (18/25 February). BBC One's *Father Brown* starring **Mark Williams** has been recommissioned. **Mark Gatiss** and **Ian Hallard** have adapted Agatha Christie's *The Big Four* for ITV1's *Poirot* featuring **Philip Davis**. *Waterloo Road*'s **Tommy Knight** was Posh Spice on *Let's Dance for Comic Relief* (23 February). Radio 4's *Pather Panchali: Song of the Road* included **Ace Bhatti** and **Meera Syal** (24 February/3 March) *The Matt Lucas Awards* (19 March) featured **Peter Purves** and **Janet Ellis** on a *Blue Peter* jury. **Piers Wenger**'s Paul Raymond biopic *The Look of Love* is out on 26 April. *The Village*, starring **John Simm**, begins its run on BBC One soon. **Jonny Campbell** directed the BBC Three zombie drama *In the Flesh* (17-31 March). **James Hawes** directed BBC Two's *The Challenger* (18 March).

John Simm in *The Village*.

Obituary

■ *Torchwood: Miracle Day*'s **Robin Sachs**, who played a British Professor in the first episode *The New World*, died on 1 February aged 61. Belatedly, AFM and production assistant **Marion McDougall**, who worked on various stories between *The War Games* and *The Face of Evil*, died in March 2012. **DWM**

Ray Cusick

1928-2013

Former BBC designer Raymond P Cusick died of heart failure on 21 February 2013 following a short illness. He was 84.

Ray was a staff set designer for the BBC from 1960 until his retirement in 1988. During his time at the BBC he worked on a great many productions including *The Forsyte Saga*, *The Pallisers*, *The Duchess of Duke Street*, *When the Boat Comes In*, and *Miss Marple*. However, he will forever be remembered for his work on the early *Doctor Who* serials, and more specifically for designing the now iconic Daleks. Unfortunately, although the Daleks would enjoy huge popularity, Ray would not share in their financial success. As a BBC staff member, Ray owned no rights in anything that he designed for the productions he worked on, and this included the Daleks. The BBC did, however, recognise his undeniable and highly significant contribution, by awarding him an *ex gratia* payment of £100 and a gold *Blue Peter* badge.

Having built the Daleks for their first appearance in 1963, Ray went on to design a further nine *Doctor Who* stories, making a limited budget stretch to create locations in the studio as diverse as Nero's Rome, the interiors of advanced spacecraft, and alien worlds.

A longer tribute to Ray will appear in the next issue of **DWM**.

Ray and his baby daughter play with a toy Dalek in the 1960s.

GALAXY FORUM

Memories of Jon Pertwee, writing for Richard Briers, the Ice Warriors' return, and what you want for the 50th. It's your letters!

We've been overwhelmed with letters about the interview with Third Doctor Jon Pertwee which appeared across DWMs 457 and 458. Here are just a few of them...

REMEMBERING JON

'We discovered that our Doctor was, in fact, Jon Pertwee...' That phrase keeps coming back to me as I try to sum up my feelings on the revealing and moving interview I've just read with Jon Pertwee in the latest **DWM**. Thank you so much for publishing it, and thanks to Matt Adams and David Southwell for generously sharing it with us. As well as the interview itself, powerful and striking as it was, it was made all the more so for our interviewers' heartfelt introduction that placed both the interview and its subject in their proper context. That, along with their occasional asides, helped the great man's voice and mannerisms simply leap from the page, so that I felt like I too was in the presence of Jon Pertwee the man, as well as the actor and showman we were more used to seeing. Being privy to how his formative years influenced how he portrayed the Doctor – from his experience and dislike of bullies, to his (we now know, deeply personal) passionate not-glamorising war speech in *Planet of the Daleks* – not to mention the inveterate name-dropping, somehow brings both Jon and the Third Doctor more to life. A fitting tribute to the man himself and the show he loved so much.

DAVE HOVER EMAIL

STAIRCASE TO THE CAVERN
MIND THE STEP

Where is Bok's head today?

The photo in **DWM** 457 of Jon Pertwee and his son Sean in the 1970s brought back many happy memories of when I knew Sean at school. I well remember him bringing the giant maggot mentioned in Jon's interview into school. Other items I remember from Sean's prop collection include the head of a mutant and one of its arms, and the original *Green Death* Metebelis Three crystal – hence, I presume, its replacement with a different-sized prop when it reappears in *Planet of the Spiders*. You can imagine the excitement when Jon arrived to collect Sean from school in the Whomobile!

I visited their Barnes home on a number of occasions, most notably a birthday party where a Dalek was the entertainment. While people went off for tea, I hung back to have a chat with the operator and have a go myself – as I remember, the only one who did. Jon also collected Sean from our home a couple of times when he came to visit. Even today I still can't quite believe it – the Doctor came to my house!

Sean often used old scripts as drawing paper. Even at the age of nine I was scandalised by this and asked if I could have some. Consequently I still have Parts One and Four of *Death to the Daleks*, complete with some interesting artwork on the back!

Sadly the best piece of memorabilia I managed to acquire, I lost. Sean sold me the head of Bok, which I later displayed in the Hammersmith branch of Games Workshop when I worked there in the early 80s. Stupidly I never retrieved it when I left and was never able to find out what happened to it.

Although Sean and I lost touch over 35 years ago, thanks to his prolific career as a voice artist I still get to hear from him often...

EDDIE WILLS EMAIL

STAR LETTER

I just wanted to add my praise to **DWM** for publishing the Jon Pertwee interview. I only met Jon once but it was simply wonderful. He agreed to let me visit his house and record – free of charge – a voice-over for an animated film I was making as part of my degree. He was warm and welcoming. Willing to welcome fans into his home and share his stories. I was in studio recording the plasticine puppets to match his words when the news of his death came on the radio. I like to think I was working on his last film. He is truly missed and your interview has allowed others to share in the life of the man who truly was... *The* Doctor.

MICHAEL GILROY-SINCLAIR EMAIL

Michael wins a copy of *The Scorchies*, a new audio adventure for the Third Doctor, out now from *www.bigfinish.com* priced £8.99 on CD or £7.99 to download.

After reading the compelling interview with Jon Pertwee, I felt I should write to you to thank Matt and David, and you all at **DWM** for unearthing and publishing the interview. It brought back many memories to me of the times I spent with Jon.

Back in 1993 I was asked to assist the junior photographer on **DWM** as he was going to Jon Pertwee's house near Putney, to drive him up to Nottingham for some scenes in BBV's *The Airzone Solution* film.

As we arrived inside the gated courtyard, and drew up outside the steps leading to Jon's house, I must admit I was terrified. What would the man who had played the great Third Doctor actually be like? It was going to be a long journey from London to Nottingham and back again, and being in a tiny Citroën AX with Jon Pertwee

TEXT IN!

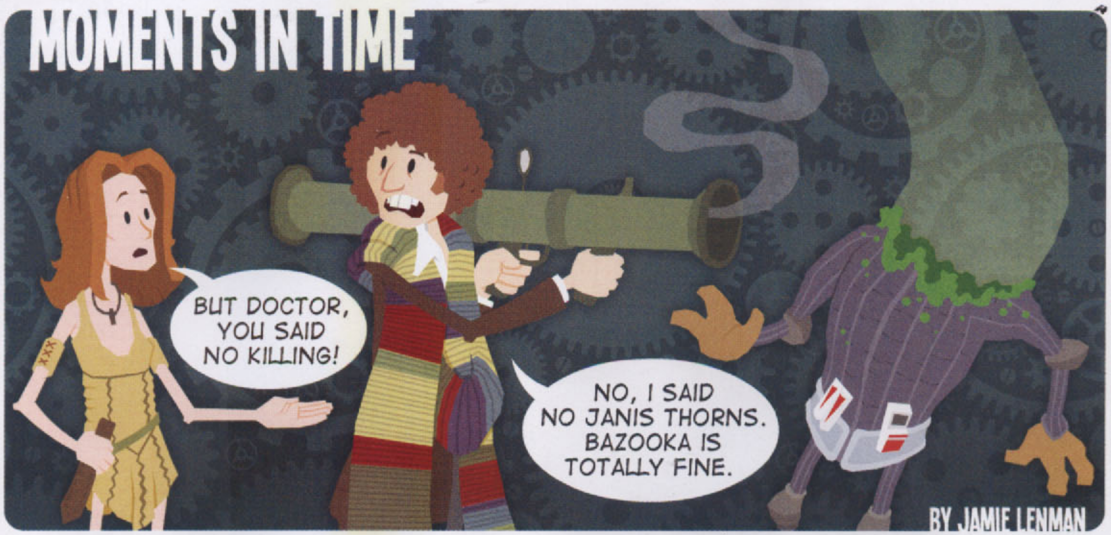
Message us from your mobile!

- **CHRIS MURFIN** RIP Ray Cusick. What he designed will remain iconic till the end of time.
- **MARK FAULKNER** Gah! Damn you *Ghost Light*. Can't get *That's the Way to the Zoo* out of my head!
- **BILL SPIBY** Please swap the crossword to the left hand page. Just try completing it on the train. Impossible!
- **ROWAN** Just finished *Hunters of the Burning Stone* Part Three. Oh my God! Best 50th anniversary comic idea ever!
- **CHRIS D** The new Ice Warriors look awesome. I predict that they will be a monster hit! Welcome back!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

MOMENTS IN TIME


BUT DOCTOR, YOU SAID NO KILLING!
NO, I SAID NO JANIS THORNS. BAZOOKA IS TOTALLY FINE.

BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

for hours on end was frankly an intimidating prospect.

As we set off, Jon was a little guarded. His conversation centred on those well worn-anecdotes I had heard at conventions and in short interviews many times before. But as Jon relaxed he began to open up, and as we headed up the M1 he recounted many insightful stories.

On the way back to London we were stuck in a traffic jam on the motorway, but Jon now trusted us, and the conversation never ceased. He told me that even though he had been a very popular and successful Doctor Who, he felt, on balance, that Tom Baker had experienced more success in the role. I found it greatly insightful that Jon would say this, and a mark of the man's honest and trusting nature that he demonstrated to me by saying that.

As we arrived back in London, it came to my mind that Jon's back was probably giving him a lot of pain after being cooped-up in a tiny car for seven hours: If it was, he didn't admit to it, and insisted on showing us places of interest and curiosity around the area where he lived.

So thank you again for publishing the interview, it greatly touched me to read it and hear Jon's voice inside my head recalling those tales and remembering those days long ago when I could say I got to know the great Jon Pertwee.

PAUL WADDINGTON EMAIL

I really enjoyed the Jon Pertwee interview, and was pleased it covered his career and life outside of *Doctor Who*. Jon is my favourite Doctor, and I've always admired him as a man and as an actor. He could occasionally be difficult, but he had an unforgettable personality and style. Doctor Who was my hero in 1974 when I was six, and in many ways, Jon Pertwee still is now.

STEVE BLACK EMAIL

Jon Pertwee in his heyday, with Katy Manning as Jo, in 1971's *Colony in Space*.

Your recent two-part interview has given me a real insight into who Jon Pertwee was. I always just saw him as the Doctor – a bit of an intolerant bossy Doctor at times. However, he has shown a much softer side through the interview, by saying how heartbroken he was when Roger Delgado died, and when Katy Manning left – not to mention over Piglet, and losing his own stuffed toy. He came across as a very gentle man. He always loved being the Doctor, and was very proud of the show. It's a shame he's not here now to see the current series – I bet he'd love it.

KATE GRIFFITHS EMAIL

Being a fairly new fan (I started watching in 2005), I haven't seen any earlier episodes, apart from the 20th Anniversary Special, *The Five Doctors*. However, after reading the spectacular interview with Jon Pertwee, it has really encouraged me to watch more. It was fantastic, and Matt Adams and David Southwell interviewed him brilliantly. I especially enjoyed reading the story about Jon finding the Roman ring in a wreck. This interview was just the thing I needed to read – thank you!

KIRSTY BARNETT EMAIL

Why, thank you! We received many more letters about Jon Pertwee – sorry if yours wasn't included. Sadly, we've said goodbye to a few more people from the extended *Doctor Who* family over the last few weeks...

RICHARD'S GOOD LIFE

I was so sad to hear about the recent death of Richard Briers. He played Henry Parker in my *Torchwood* episode, *A Day in the Death* – just a tiny part of his huge career but a huge moment for me. It was my first script for television and to discover that such a fantastic actor would be saying my words was both very strange and very exciting.

I grew up watching and loving him in *The Good Life* and *Ever Decreasing Circles* but, of course, he also had a highly successful career outside of sitcoms. Henry Parker only appeared in one scene of *Torchwood* but he was hugely important both in the individual episode and as part of the character journey of Owen Harper. The character was a millionaire collector of alien artefacts but the most important thing was that he was also very *human*. In just one scene he had to be warm, friendly, cold, terrified, heartbroken and even a little bit randy. We all knew that whoever played the part had to be an amazing actor, so I was so thrilled when I was told that Richard Briers had accepted the role. And he was perfect.

He made the character real. He was able to portray an entire man's life and death in just one short scene. And, most importantly, he really brought out the human element. That's not a surprise really – both Tom Good and Martin Bryce weren't just your basic sitcom characters. They were real, human, believable, living breathing people, thanks to Richard. I sadly never got the chance to meet him but, by all accounts, he was a charming, humble, warm and incredibly funny and friendly ►

@DWMtweets

Join other **DWM** readers on Twitter!

- **@TomHarrisMP** Thank you for the Jon Pertwee interview. Absolutely fascinating.
- **@VortiGan** Jon Pertwee's closing statement in your interview in issue 458 has now become one of my favourite pieces of advice.
- **@DrWho7Freak** Poor Jon having to find out the true fate of Piglet – like that bit in *Red Dwarf* when Lister witnessed the death of Pooh.
- **@davidbrider** Please can there be a 'David Bradley *is* the Doctor' cover? It would be rather wonderful.
- **@TygerWhoCame2T** Really enjoying *Hunters of the Burning Stone* (or *The Tribe of Gum 2* or *100,000 AD* or whatever you're calling it)!
- **@RobSkater11** I thought Miss Ghost in the comic strip would be revealed as Majenta Pryce.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

THE PLANET OF DECISION!

There have been many memorable catchphrases in *Doctor Who*'s long history from "Exterminate!" to "Reverse the polarity of the neutron flow." In recent years, showrunner Steven Moffat has come up with some of the most quotable – and scary – ones. But which is your favourite? Does hearing "Are you my mummy?" give you chills? Or are you forever asking your friends, "Hey, who turned out the lights?" Maybe you love the advice "Don't blink!" Or is the plaintive cry "I don't know where I am!" the best?

Once you've decided, simply visit...

tinyurl.com/chj6mha

... to cast your vote. The poll will close on Friday 10 May 2013, and we'll reveal the results in issue 461. There are no prizes, it's just for fun.

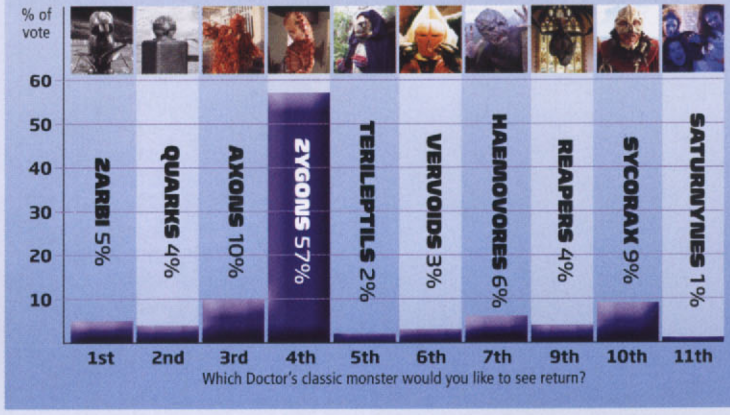
"Are you my mummy?"

"Don't blink!"

"Hey, who turned out the lights?"

"I don't know where I'am!"

In DWM 457, we asked you which monsters you'd most like to see return to battle the Doctor a second time. We chose memorable monsters that have only appeared once – one for each Doctor. The clear winners were the Zygons, with a massive 57% of the vote. In second place were the Axons, which netted a respectable 10%. Well, we're hoping they ALL turn up in the 50th Anniversary Special.



Which Doctor's classic monster would you like to see return?

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

DOCTOR WHO
ALL NEW EPISODES
SATURDAY MARCH 30 8/7c
BBC AMERICA

BBC America's trailer for the first new episodes of 2013, including several clips not in the UK version of the trailer. Search YouTube for: **BBC America Doctor Who Spring 2013**

See a tantalising glimpse of the animation currently being undertaken to recreate *The Tenth Planet* Episode 4 prior to its BBC DVD release later this year. Search YouTube for: **Tenth Planet Animation**

Cast and crew from the Troughton years talk about *The Tomb of the Cybermen* following its screening at the BFI on 9 February 2013. Search YouTube for: **Bfievents Tomb of the Cybermen**

A blast from the past, as Tenth Doctor David Tennant and showrunner Russell T Davies talk to Boing Boing Video in 2009. Search YouTube for: **RTD Tennant Metzger Interview**

An unofficial fan-made trailer for *Doctor Who*'s 50th Anniversary Special, so good that you'd think it was the real thing! Search YouTube for: **Gatiss Doctor Who 50th VG934**

man. It genuinely was an honour to have written for him.

JOSEPH LIDSTER EMAIL

RAY OF LIGHT

"Raymond who?" said my wife. That probably summed Ray Cusick up; unknown and unheralded but certainly not unloved amongst *Doctor Who* fans. You can look in so many walks of life today and see that familiar, unmistakable form of a Dalek and instantly recognise it as a sci-fi icon. Yes Terry Nation wrote the brief and the original story, but Raymond realised the vision. The man himself always seemed modest but slightly pithy about the subject of his relative lack of fame, none more so than on a memorable interview on the *Daleks: The Early Years* video. I look forward to a deserving tribute in the pages of **DWM** in the near future.

STEVE TRUMP EMAIL

DWM pays tribute to Ray Cusick next issue. Onto happier matters now, and the forthcoming 50th anniversary...

BIRTHDAY WISHES

Like everyone else, I'm certainly looking forward to the 50th anniversary. But, there is one enemy who needs to make a triumphant return, and that's Davros! He is my all-time favourite baddie, and I do believe he is a bigger threat than any other monster or villain. Last time, he made a huge impact on the show, and I do believe it wouldn't quite be *Doctor Who* without him. I hope Steven Moffat brings him back. He is sorely missed.

RYAN POLLARD MARSDEN, HUDDERSFIELD

I am a *huge* fan of the Ice Warriors. They've always been my favourite monster. I was a little concerned that their return would mark an extreme Silurian-style redesign. I needn't have worried, as this is a great new version. Although I'm a little disappointed we've lost the furry trim and the clamp hands, the rest looks great. My favourite Martians are back, caringly resurrected by Mark Gatiss – what a great anniversary this is shaping-up to be.

NICK JOY CHRISTCHURCH, NEW ZEALAND

And finally, some more responses to recent letters about the current state of the series...

NICHE TO SEE YOU?

Tony Ingram's letter (**DWM** 456) denigrating the Russell T Davies era bemused me. Half-thought-out plots, too many 'soap' elements and the Doctor as a superhero? *Really?!* It's Steven Moffat who has given us several stories resolved by people wishing/remembering/loving really hard to make everything okay; married companions with a baby, plus an endless saga around the Doctor getting married; and the Doctor frightening off the Vashta Nerada, the Atraxi and an entire array of enemies (*The Pandorica Opens*) simply by referencing his superhero fame. I think a bundle of witty dialogue and head-scratching paradoxes go a long way towards blinding Tony to these things.

LUKE BLACK CONNECTICUT, USA

Ray Cusick's iconic Daleks in their very first episode, 1963's *The Survivors*.

I can't help but laugh about the comments that *Doctor Who* is now 'too complicated' and is no longer a kids' show, but rather a niche show for 'nerdy' male viewers. I completely disagree. Kids these days are way different than when we (adults) were young. Back then we didn't care if the monster was a dude in a suit, that the Doctor was gallivanting through a shoddy set, or if the story was one track and streamlined to make it easier to understand. Many kids these days (there I go again, sounding like my grandfather) don't have the patience for that. They enjoy fast-paced stories that get them thinking and high production value shows. The current *Doctor Who* is all that and more. Let's give kids a little credit here. What kid *wouldn't* like *Dinosaurs on a Spaceship*?

BEN PORTER EMAIL

After re-reading the letters in **DWM** 456 regarding the series going downhill, it got me thinking. Why is there never a middle-ground? Apparently, the companion-centric Russell T Davies era let down hardcore fans, while the sci-fi-focused Moffat series has aliented casual fans. Speaking as someone born in the 1990s, why can't we just enjoy it, rather than cynically take it for granted?

FINLAY CUNNIFFE EMAIL

Radical! Well, be sure to let us know what you all think of the latest episodes... DWM

ON THIS MONTH... 5 YEARS AGO

It's 2008, and **DWM** 394 gets ready for a brand new series of adventures...

DOCTOR WHO
BACK & FOURTH!

TAKE YOUR PARTNERS

DWM 394 previewed the new series, beginning with an adventure set in contemporary London. *Partners in Crime* featured an evil businesswoman with alien paymasters using the population of Earth for sinister ends. It also featured a new companion – Donna Noble, played by Catherine Tate – a character who had previously appeared in a Christmas Special, and who would finally now join the Doctor in his travels. But there'd be no hanky-panky in the TARDIS!

MEAN AND GREEN

The Tenth Doctor had another momentous encounter in the **DWM** comic strip *Hotel Historia*, written and drawn by Dan McDaid. The story introduced Majenta Pryce, a tough, practical, green-skinned hotelier on the wrong side of the law. The Doctor ensured that justice was done, but he'd be meeting Majenta again soon – and on that next occasion, he'd take her travelling with him in the TARDIS, in order to discover the mysterious woman's secret...

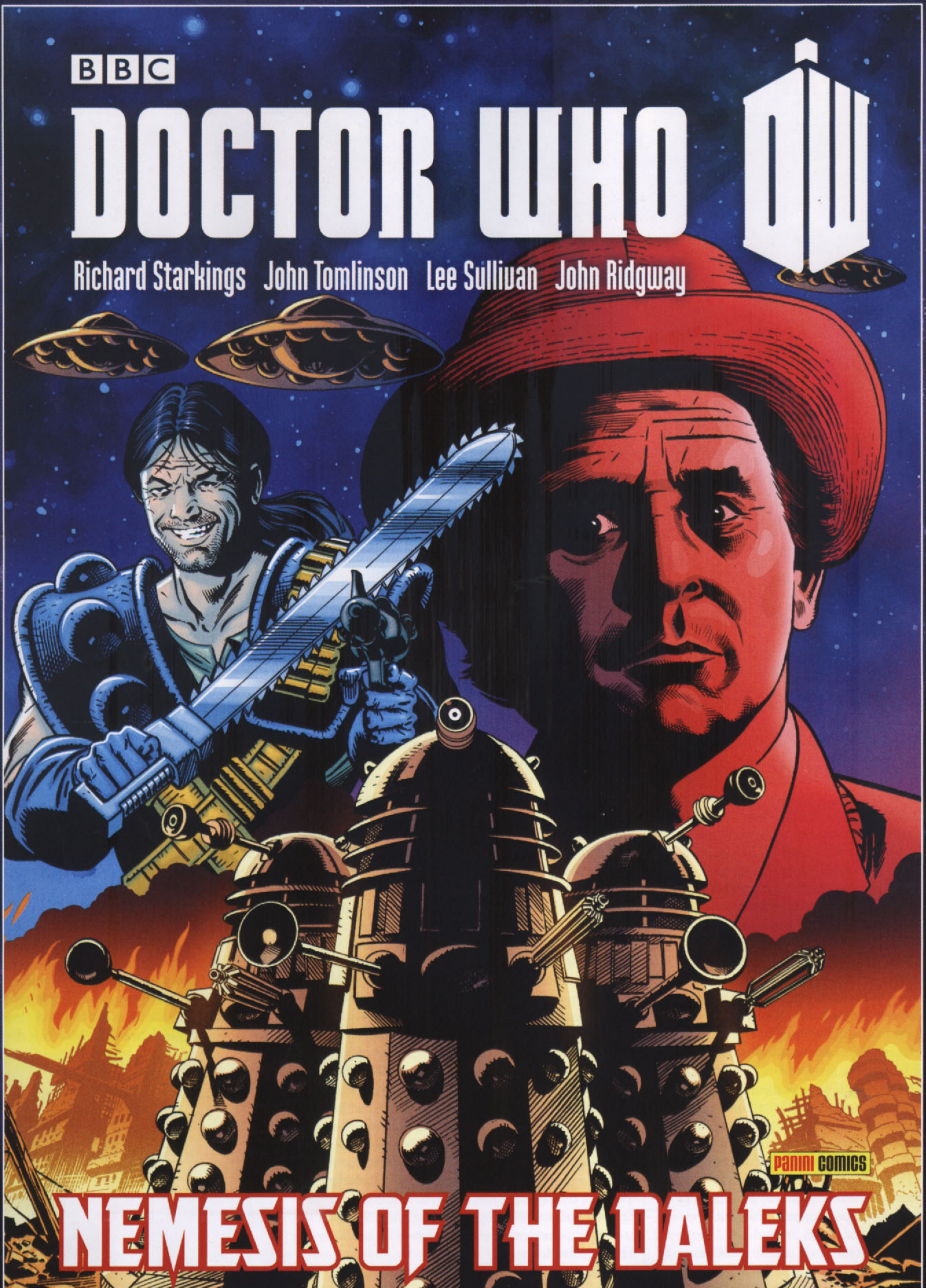
"THE WOMAN"

Elsewhere in **DWM**, writer Steven Moffat talked about another woman in his forthcoming two-parter, one who would ultimately have the greatest impact on the Doctor's life. "The character Alex Kingston plays requires an actor of magnitude, and indeed, stardom," revealed Steven. "It couldn't be a nobody, so it's fantastic that we got her. You'll quickly see why..." The character was River Song – and reader, he married her.

A TIMELY WARNING

Meanwhile, in *Production Notes*, showrunner Russell T Davies offered **DWM** readers some sound advice. 'Beware of spoilers in the press so huge that they become ruiners. As ever, it's the Previews, not the Reviews, you've got to beware...' Wise words, which are more relevant than ever in 2013...

COMING SOON...


BBC
DOCTOR WHO
DW
Richard Starkings John Tomlinson Lee Sullivan John Ridgway
Panini Comics
NEMESIS OF THE DALEKS

ART: DAVID A ROACH & JAMES OFFREDI

A SEVENTH DOCTOR COMIC COLLECTION

The Rings of Akhaten

BBC one BBC one HD

Saturday 6 April 2013

Episode 2 of the new series sees Clara visit her first alien world, and the Doctor investigating his new companion...

PREVIEW BY **BENJAMIN COOK**

"It's really nice to talk freely to **DWM**," says British-born, New Zealand-based writer Neil Cross. "I haven't even spoken freely to my own children about *Doctor Who* yet!"

Still, Neil must be one of the coolest dads on the planet – *any* planet – right now, having written two episodes of *Doctor Who*'s 2013 run. "I'm not the kind of father who takes his sons fishing," he explains. "Although I live in a very outdoorsy country, I'm not an outdoorsy person. I spend most of my time inside, typing. And I can't stand sport. My children play – and enjoy – sport, but I hate anything to do with it. It's not something I can participate in, in that fatherly fashion. So one of the greatest things we've shared as a family – me, my wife, and my two sons – is *Doctor Who*. It's the equivalent of your grandfather's watch; a cultural heirloom. Every episode since the relaunch, we've watched as a family. It's a really important part of all our lives. When I came to write it, it was beyond cool."

Neil was lead scriptwriter on the sixth and seventh series of acclaimed BBC spy drama *Spooks*, and is the creator of multi-award-winning BBC crime thriller *Luther*, which screens in more than 160 territories worldwide. How long has he been knocking on *Doctor Who*'s door?

"Oh, the BBC knew that I was interested," he laughs. "I never made any secret of that. Any meeting I had at the BBC about anything ever, I always managed to not just mention, but also rhapsodise about *Doctor Who*. The possibility of me writing an episode had been floating around for quite a few years, back to Russell [T Davies, former showrunner]'s day, when I was writing *Spooks*. For one reason or another, it never really happened... and then it did! They came to me first of all for one episode [*Hide* – previewed on page 22 – which Neil scripted before *The Rings of Akhaten*, though it airs two weeks later]. I wanted to do an old-fashioned *Doctor Who*. The smaller the better. I was enjoying that sense of spookiness and haunted-house-iness, and the production team really liked it, so Steven [Moffat, showrunner] called me up and went, 'Would you like to write a really, *really* big one next?' I said, 'Yes, please!'"

The Rings of Akhaten is a tale of Gods and monsters, set on a distant planet surrounded by a vast double-ring system. "They wanted the episode – which is Clara's first alien adventure, really – to be as big, and grand, and running-around-y, and alien as possible. A really, properly alien planet, which was a massive challenge. A lot of fun. Once I had a sense of the planet – and the rings, and the church [the Pyramid of the Rings of Akhaten, a holy site to the Sunsingers of Akhet] – I began to construct a story around it. It was really like being given a big box of Lego. 'Here's your Lego. Now, make something.' It was as much a psychological crutch as anything. When you're given absolute freedom, it's easy to panic and think, 'What the hell do I do?' Finding the planet was a way for me to deliberately curtail that sense of terror at absolute freedom.

"Most stories that I write start with the classic 'What if –?' Or 'Wouldn't it be great if –?' With this one, I spoke to [executive producer] Caro Skinner and [producer] Marcus Wilson about what the biggest things were that we could achieve given the budget that we've got. We talked to the special-effects guys about what alien costumes they had already that might not have been used or had only been used in the background, and what sets there might be that could be redressed, and did we have any spaceships in the visual-effects library that we could use again? And there are speeder bikes in the episode, because Marcus said to me, 'We've always wanted to do speeder bikes, and we think we've got a way we could do them quite inexpensively.' It was quite an inside-out approach to writing."

The planet Akhaten may have, helpfully, curtailed some freedoms, but the Doctor's TARDIS caused some bigger headaches. "What I found most difficult was applying restrictions. The Doctor has the TARDIS, and the TARDIS is an incredibly useful machine in all sort of ways, but it's capable of acts that aren't far from magic. When you have 50 years of history, 50 years of the Doctor devising fantastic solutions to fantastic problems, trying to contrive situations where the Doctor can't save himself with the TARDIS was difficult – to make the peril real so that the audience wouldn't go, 'Why doesn't he just –? But last week he –!' That said, in almost 50

The Doctor delves into history...

Friends or foes? Bet now!

BBC DOCTOR WHO

THE 2013 SERIES EPISODE 2

STARRING Matt Smith, Jenna-Louise Coleman, Emilia Jones
WRITTEN BY Neil Cross
DIRECTED BY Farren Blackburn

QUOTE, UNQUOTE

CLARA: "So what's it made of? Time? I mean, if you can rotor *through* it, it must be made of... stuff. Like, jam's made of strawberries. So what's it made of?"
THE DOCTOR: "Well, not strawberries. That would be unacceptable."

IN A NUTSHELL

In a galaxy far, far away, seven worlds orbit the same star, all sharing a belief that life in the universe originated here, on the planet of Akhaten. For her first trip into space and time, the Doctor takes Clara to Akhaten's vast, bustling Tiaanamaat market, in time for the once-a-millennia Festival of Offerings. But something is waiting for them on Akhaten, something with a mighty appetite, feeding on memories of love, loss, birth, death, joy, and sorrow. Something hungry...

> "There's a always a darkness in the Doctor, an ability to frighten..."
>
> **NEIL CROSS WRITER**

years, I think I'm the first writer who's ever used the TARDIS as a cudgel. I don't think it's actually ever hit anybody before."

In another first, *The Rings of Akhaten* sees a TARDIS traveller - Clara - ask the Doctor, what is time actually *made of?* A reasonable question, now that you think about it...

"That stuff's fun," comments Neil. "There's always a slight fear, 'This is a really sweet moment, but am I, unconsciously, repeating something that someone else has said?'; the fear that your knowledge of what's gone before is insufficiently encyclopaedic, especially given the encyclopaedic knowledge of the fans. If you make one error, one big boo-boo, it's going to be like the end of *The Wicker Man*. I'll be burned in a wicker TARDIS." He pauses. "That's not a bad image. I might steal that."

The Queen of Years.

Thanks in particular to Akhaten's bustling Tiaanamaat market, *The Rings of Akhaten* may well boast more alien creatures than we've ever seen in one place, at the same time, in 50 years of *Doctor Who*. They surge through the streets, tread on each others feet and hooves and tails, and stop at stalls to buy goods with psychic transactions. Clara has plenty of new races to take in - from Panbabylonians, Lucanians, and a Lugal-Irra-Kush, to a Hooloovoo, Ceth Luketh, Qom Vo Tivig, and a Terraberserker of the Kodion Belt. "You don't see many of them around," points out the Doctor, adding: "Oh, I love it here!" Then there's the not-so-friendly creatures, including a gaunt, leathery, robed mummy creature, imprisoned in a large glass cube...

Neil identifies two types of amazing *Doctor Who* monster: "One amplifies a part of ourselves that we fear, a distorted reflection of our own faces - and distorting mirrors are always scary. The Daleks, for example, are so terrifying partly because they're a pure distillation of the Nazis. They're stripped of all those qualities that make us human: humour, compassion, charity. Something similar is true of the Cybermen. Or the werewolf, even though it represents an excess, rather than an abolition, of passion. The werewolf is the beast within us all.

"The other kind of monster doesn't reflect so much as *diminish* our innate sense of human consequence. To them, our humanity means nothing. I'd count the Weeping Angels in this category, or the Vashta Nerada... along with Michael Myers in the *Halloween* movies, or the shark in *Jaws*. Such monsters have no concept of pity, and they cannot be reasoned with. The pairing of reason and emotion is what makes us who we are. These things are not us, and to them we are nothing. By definition, I think that's terrifying."

Of scripting the man who even the monsters are scared of, Neil says: "This is going to sound awful, but the Doctor is an archetype, in the proper sense. You know, he's the trickster. The Doctor is a trickster figure. He's Coyote. He's - some would say - Loki. Part of the appeal of the Doctor - which also applies to another one of my favourite television characters, Columbo - is the apparent eccentricity and absentmindedness, and his essential, excited, childlike benevolence and brilliance, which is always undercut, necessarily, by a slither of ice. There's always a darkness in the Doctor, and an ability to frighten.

"These multiplicitous aspects of the character exist within many of the cultural legends that we grew up with. It's like that bit in *The Lord of the Rings* where Gandalf the Grey casts off his cloak, becoming Gandalf the White, and there's something cosmic and terrifying about him. We've seen the Doctor commit acts that are less than laudable. He's always forgiven, because he's the Doctor, and we understand why he does these things, but it's there - more so towards the end of David Tennant's run, perhaps. If the Doctor didn't have this underlying ability to become cosmic and terrifying, he wouldn't be the Doctor; he'd just be an eccentric traveller. One of the glories of Matt Smith is, he's so effortlessly capable of being almost inhumanly mercurial. He can move from a kind of baffled eccentricity to cold, focussed, arctic chilliness. That's a miraculous thing for an actor to pull off.

"A bizarre thing happened," continues Neil, "while I was writing *Doctor Who*, especially the first week on *Hide*, when I was rigid with terror... It was a sense of a mission that I had to fulfil, rather than a story I was telling, and I was very, very scared. I wasn't sleeping. I wasn't eating, which is unusual for me. But once the Doctor started talking... I couldn't stop him. Once his voice was in my head, the Doctor talked, and talked, and talked. A lot of what he says in these episodes, I had no sense that I was making it up, which was so strange for me."

To Neil, writing *The Rings of Akhaten* - and *Hide* - meant a great deal. "The younger of my two sisters, Caroline, has been one of the great supports in my life, and she knows me so well - has done since I was a child - that nothing I ever do impresses her. When my first novel was published, she went, 'We always expected you to do something like that.' When I started on *Spooks*, she'd say things like, 'The first episode was good. I didn't like the second one so much.' With *Luther*, she'd say, 'Yeah, that's good. That's scary.' The same with the movies I've worked on. She's not disparaging of what I do; she just takes it as natural. But when I mentioned to her that I was working on *Doctor Who*... she burst into tears! She cried! It's an enormous thing in my family, and it means the world to me to be writing for the show." **DWM**

THE LONG-AWAITED RETURN OF **THE ICE WARRIORS!**

"I love the Ice Warriors. They've always been in my top three. I've been lobbying Steven Moffat to bring them back for a *long* time..."

MARK GATISS WRITER

Cold War

BBC one BBC one HD

Saturday 13 April 2013

For the first time in almost four decades, the Ice Warriors are back in *Doctor Who*! Mark Gatiss tells us why he loves the creatures from Mars...

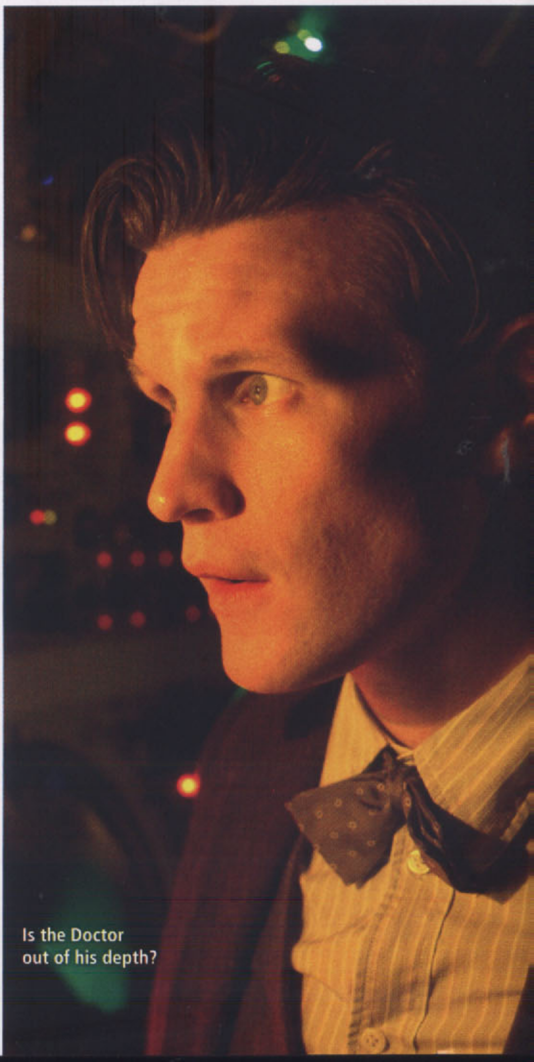
PREVIEW BY **BENJAMIN COOK**

“I've always loved the Ice Warriors,” beams Mark Gatiss, scripter of *Cold War*, the first of two episodes he has written for this year's run. “They've always been in the top three.” Yet, the iconic *Doctor Who* monsters have only appeared in the show four times before (“which is a measure of their impact,” says Mark): in Second Doctor serials *The Ice Warriors* (1967) and *The Seeds of Death* (1969), and Third Doctor adventures *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974). Almost 40 years later...

“I'd been lobbying Steven [Moffat, showrunner] for a long time,” explains Mark. “I remember having one of our now famous train conversations – it was about the Silurians – and Steven said that the reason he wanted to bring back the Silurians was because the story, ‘someone was here before us’, is so good. It bears repeating. The problem with the Ice Warriors is, they're a great monster, but there isn't that kind of story. Steve's problem was, they're the quintessential lumbering, old-fashioned *Doctor Who* monster – a big, green creature that doesn't move very quickly. I said, ►

Will anyone listen to the Doctor's warnings?

Getting soaked!



Is the Doctor out of his depth?

> **"I had no idea how much water would be flowing on the actors' heads. I had just asked for the odd trickle!"**
>
> **MARK GATISS WRITER**

'I've got an idea.' So I told him - and his eyes lit up."

Originally, Mark pitched three story ideas for *Doctor Who*'s 2013 run: the return of the Ice Warriors, a story set on a submarine ("because I've always wanted to do one"), and a third idea, "which might one day see the light of day," Mark laughs, "so I'm not telling you what it is. Then I thought, 'Well, why don't we put the Ice Warriors on a sub?' And suddenly it all clicked. When I was a little boy, my dad would often take the family to air shows. The Red Arrows and stuff. I used to find them quite boring, but the thing I always loved - and I never forgot - is the Royal Navy would have a half-sub in the field - it must have been, like, a recruitment thing - and you could go on and play on it. It was so exciting. And I've always loved submarine movies. Every boy does, I think. Even you."

The submarine set is one of the most impressive - and versatile - ever seen on the show. "It's amazing. Fantastic! It's incredibly believable. The moment it's lit and full of steam... It was my decision to make the sub sink, because it gives you so much instant atmosphere. You have fractured pipes and water... Everybody looks so heroic on it."

Did Mark worry about soaking the cast, who spent two weeks on set sopping wet?

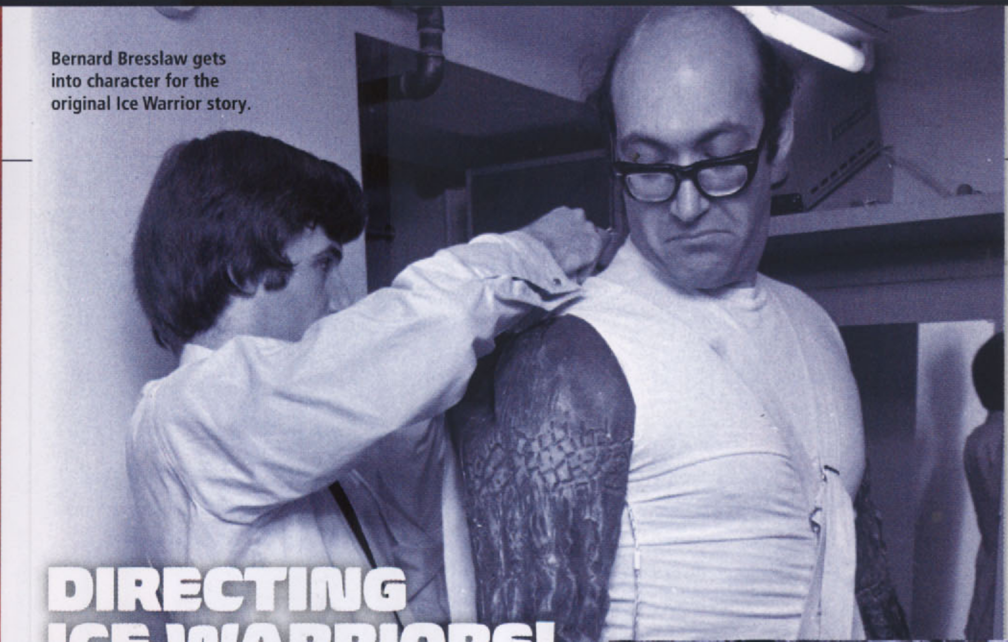
"Watching the first run-through, with water cascading in on set, suddenly I was aware that, as an actor, when you've got water pouring down on your head, there's an awful lot of dialogue to do! If I'd realised, I'd have cut it down. They simply wouldn't say that much if they're sinking. But you can only really work that out when it's up and running, I suppose. And I had no idea how much water *would* be flowing onto their heads. I had just asked for the odd trickle!"

In researching the era - the serial is set in 1983, in the midst of the 'second Cold War' - Mark came to a "rather chilling" realisation: "Well, I was there, you see. It's a historical adventure, even though it's set in the year that I took my O-levels! But I love the researching part. It's delightful and it's very necessary. I watched all the sub movies I could. That was no chore."

Martians aside, how true to life are the historical aspects of the episode?

"We had to slightly 'Hollywoodise' the design of the sub," explains Mark, "or certainly enlarge it, because they're unbelievably cramped and small. Although that's great for claustrophobia, you have to be able to get around, and the seven-foot Ice Warrior had to be able to walk about without banging its head. Also, all the nuclear code stuff is made up, because it *always* is. We think we know what it's like because of *Crimson Tide* and *The Hunt for Red October*. Who knows what really happens? It's top secret. That's the point! So you can make up a version. But also the geopolitical situation has altered so massively that you need to restate it. 'Look, Clara, this is the way the world was. Two power blocs, itchy fingers on the trigger, tension ramped up. This is a dangerous time.'

"There were so many near-misses. Reagan was trying to win the Cold War - win it, not just accept the status quo - so the rhetoric got bigger and bigger. It's only now you realise... There's a quote by Gorbachev saying that, since the Cuban missile crisis, we have never come closer to the end of the world than in the early 1980s. So it's an ideal melting pot to put the Doctor and Clara in." ►



Bernard Bresslaw gets into character for the original Ice Warrior story.

DIRECTING ICE WARRIORS!

DEREK MARTINUS

The Ice Warriors (1967)

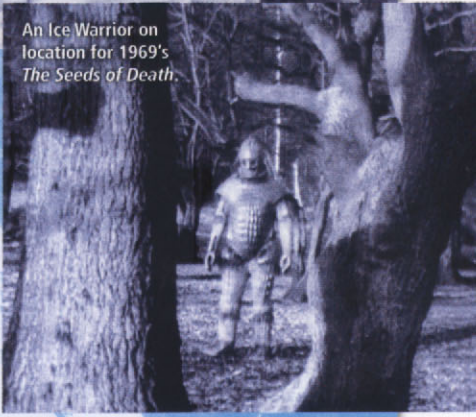
"I insisted, in accordance with the script, that every Ice Warrior should be over six feet tall. An incredibly weird collection of people turned up to audition for that, some of whom were gentlemen with very dubious track records – with prison records and the like...

"I managed to hire Bernard Bresslaw to play the chief Ice Warrior [Varga]. It was the first time that a 'name' actor had gotten into make-up as a monster... He laughed along with the cast and crew, of course, but his patience got a bit tested. He would say, 'You ought to try this bleeding helmet on, mate. Not very comfortable, I tell you. Bloody hot.' The Ice Warriors, like the first Cybermen, were made of fibreglass, a material that takes quite a while to cure properly. It was very nasty when the actors first clambered into the suits; they could hardly breathe because of the fumes." (**DWM** 108/243)

MICHAEL FERGUSON

The Seeds of Death (1969)

"I remember shooting on Hampstead Heath, with a large area filled with foam... During a break, one of the guys playing an Ice Warrior – a very pleasant, gentlemanly actor, very tall, cast mainly for his height – wandered off to have a smoke. He'd taken his helmet off and was leaning against a tree at the side of the road, smoking his cigarette in a cigarette holder. Above the neck, he looked rather like Noel Coward, but below he looked like something that had escaped from London Zoo, probably something that they didn't want back. This caused one passing motorist to lose control of her car and crash into a tree! Needless to say, we pretended this actor was *nothing* to do with us, and moved a long way away from that part of the heath." (**DWM** 185)

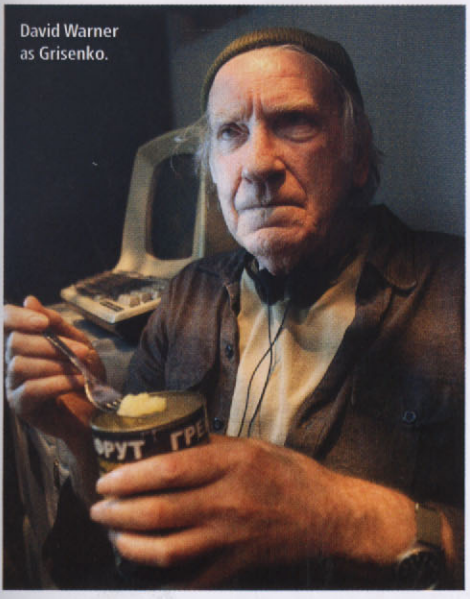


An Ice Warrior on location for 1969's *The Seeds of Death*.

DOUGLAS MACKINNON

Cold War (2013)

"These iconic creatures survive in *Doctor Who* for a reason: the audience likes them, and likes being scared by them. It's our job to update them, to make them modern, but also hold on to the original elements that made them work in the first place. I try to see it through the eyes of my kids. I think, 'Would they be scared by this?' But it's the old tricks – music, sound, crash, bang, wallop, and a bit of smoke – and you get people scared... There was all sorts of texture around that's natural to the environment – and water, of course – and I took advantage of that. I had the creature stomping through water. I shot some of it in slow-mo, to make it look even more impressive... You're always trying to cobble something together, and make it look truthful to the story. That's what these guys were doing back in the 60s and 70s, and it's what we're doing now, and I hope, if *Doctor Who* survives, which I'm sure it will, for another 50 years, directors will look back at my episodes and go, '*That's* how we could do it, too'." (**DWM** 454)



David Warner as Grisenko.

The Captain calls for assistance...

What could that be inside the ice...?

The submarine's crew is in *deep* trouble.

BBC DOCTOR WHO

THE 2013 SERIES EPISODE 3

STARRING Matt Smith, Jenna-Louise Coleman, Liam Cunningham, Spencer Wilding, David Warner, Nicholas Briggs

WRITTEN BY Mark Gatiss

DIRECTED BY Douglas Mackinnon

QUOTE, UNQUOTE

SKALDAK: "This planet. This angry planet. Both sides locked in a never-ending stalemate. I now have all the information I require. It will take only one missile to begin the process, to end this... cold war."

THE DOCTOR: "Grand Marshal, it doesn't have to be this way. Listen to me..."

SKALDAK: "My distress call has not been answered. It will never be answered. My people are dead. They are dust. There is nothing left for me except my revenge."

IN A NUTSHELL

August 1983. A Soviet submarine, the Firebird, is sinking, fast. Seawater roars through the sub. A creature is loose in the hold, an alien soldier who's been lying dormant in the ice for five millennia. "Harm one of us, and you harm us all. By the Moons, this I swear."

Amidst it all, a grinding, wheezing roar, as the TARDIS materialises on the bridge. The Doctor and Clara are about to meet the greatest hero the proud Martian race ever produced. "Is it that dangerous?" asks Clara.

This one is.

"I'd love to do more with the Ice Warriors now that they're back..."

MARK GATISS WRITER

It sounds as though researching and writing this episode has made Mark more fearful for humankind. "Well, yes. But what can you do? If the world had ended on a Tuesday afternoon in 1983, I wouldn't have known. I'd have probably been at school. The world would have ended, and I wouldn't have known the circumstances. It could happen today, it could happen in a thousand years... Although Russia is slightly ossifying back into its old hardline status, the world is just a much more dangerous place now, because weirdly it was 'better the devil you knew' back then. The Soviet Bloc contained all these satellite countries, which are now getting very funny on their own. This is nostalgic," he smiles, grimly.

Of scripting new companion Clara, Mark says: "It's about trying to get the voice in your head. There were audition tapes to look at, and I've watched stuff with Jenna subsequently." After Rose and *The Unquiet Dead* in 2005, and Amy and *Victory of the Daleks* in 2010, *Cold War* is the third time that Mark has scripted a companion's first trip into Earth's past. "It's a constant reboot of the show. Every few years, you have an audience that hasn't grown up with it. As Steve is fond of saying, every time you have a new companion, *they've* not seen *Doctor Who*, and it's great to keep that in mind. The Doctor and Clara are on their way to Vegas in this one. They end up in a Russian submarine that's sinking. What the hell is that about? Clara doesn't know. 'Is this what we do? Oh God, there's a monster! What do I do here?' I love that. The first time it was ever done like that was with Philip Hinchcliffe [producer, 1975-77]. He has Sarah Jane Smith ask the question – I mean, she's possessed by the Mandragora Helix [in 1976 serial *The Masque of Mandragora*, set in fifteenth-century Italy], but she says – 'How come I can speak Italian?' Or when the companion asks of the TARDIS, 'How come it's bigger on the inside?' You need to keep doing it. No-one is offended by it, because you're doing it through new eyes, and the Doctor is able to enjoy that as much as anything."

Unusually, Mark was on set for much of the *Cold War* shoot. "It's better to be here either all the time or not at all, because suddenly you become aware of production decisions and things that, as a writer, you'd rather not know about. But this time I was free and I really enjoyed it being here more often, the way I am on *Sherlock*. Actually, for the first time in my life, for a couple of weeks, I had a sort of office job. Typing Episode 6 [*The Crimson Horror*] upstairs, then scooting down to see how the sub was getting on. I loved it!"

Cold War is as sharp, clever, and tightly-plotted as we've come to expect from a Mark Gatiss script, but with a monster – in the beautifully-realised Ice Warrior – whose comeback is several decades overdue.

"What's brilliant is, there's no lore," says Mark. "There's no Ice Warrior backstory. The first time we meet them, it's in Earth's future, but Varga has been there for thousands of years. So the Martian empire is really old... The second story is also in Earth's future, but Mars is definitely about, and then the Peladon stories are set in the far, far future..."

But the Ice Warriors do have a code.

Mark nods. "There are factions. There's a peace faction, and a war faction. Varga is different to the Ice Lords." He steeped himself in all this. "Yes, only to discover that I could do what I liked," he smiles. "All I knew for certain was that I had to give him an Ice Warrior name. Something Vikingy. Make Skaldak like a Roman general... The Ice Warriors are one of my favourite *Doctor Who* things: 'a once proud race'." Having grown up with that phrase, Mark can't find where it was first said. He even asked **DWM** historian Andrew Pixley. "And even he can't find it! I was sure it was in a Target novel. Perhaps I made it up? But the Ice Warriors are back where they belong, and I'm thrilled."

Yet, there's plenty of new stuff to play with. "Whilst absolutely respecting the source, the source has huge gaps in which you can invent. I was talking to a couple of members of the crew, who had no idea that the Ice Warriors are an old monster, but it works for them. They say, 'God, it's good, isn't it? It's very intimidating.' It's a very powerful monster. You don't need to know that they first appeared in the 60s. When I was little, I'd see something like the Cybermen, and my brother would say, in a very Yoda-like way, 'I remember when the Cybermen were in the sewers,' and I'd get so excited! It makes you want to go back and find out."

And might the Ice Warriors return en masse?

"I don't want to give a politician's 'wait and see' answer, but I'd love to do more with them now they're back in *Cold War*. Mars is under-explored in *Doctor Who*. I want to see the class system, the Phobos Heresy, the Olympian caste, all the things that we're hinting at in *Cold War*. I want to see Martian society. Whether it's 5,000 years ago or 15,000 years in the future, it's a whole new world to explore." **DWM**

Writer Mark Gatiss meets his monster!

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Hide

BBC one BBC one HD

Saturday 20 April 2013

There's something spooky going on in Caliburn House – is it a ghost? Or something even scarier...?

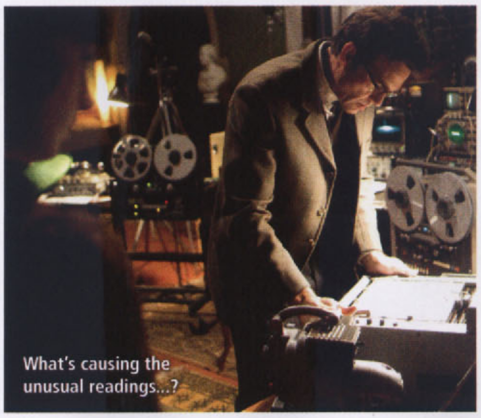
PREVIEW BY **BENJAMIN COOK**

"I wanted to do a really old-fashioned *Doctor Who*. The smaller the better," explains Neil Cross elsewhere in this issue, recounting the mission statement for his 1970s-set ghostly tale *Hide*. But once he'd delivered the script: "They actually asked me to spend *more* money," he laughs. He must be the only *Doctor Who* writer in 50 years who's faced that particular problem. "Absolutely! I'd massively underspent, because I wanted to keep *Hide* as much a chamber piece as possible. And I wanted to do a really spooky one. I wanted to frighten my sister. Also, there's a nod in there to stuff done in the 70s by Nigel Kneale [the British screenwriter best known for creating the character of Professor Bernard Quatermass], who's one of my great televisual heroes, and whose original *Quatermass* [BBC One, 1953-59] inspired early *Doctor Who*, essentially."

Like 2013's opening episode, *The Bells of Saint John*, directed by *Doctor Who* newcomer Colm McCarthy, *Hide* welcomes another new director to the *Who* fold – Jamie Payne. "I was running on pure adrenaline and excitement," he tells **DWM**. "I remember getting the call: 'Look, there's an episode of *Doctor Who*, it's going to be in the 50th year, and it's written by Neil Cross'. Now, that's one hell of a sentence! I love Neil's work. He's a genuine fan of *Doctor Who*, and it really shows in the episode. I read the first draft, and it was in extraordinary shape – really, properly spooky – so I was excited from the off. And the creature in this episode, the Hider... when we first saw him, the crew all took a little step back. If that's how the crew felt, hopefully the audience will want to get behind the sofas, as I did when I watched *Doctor Who* as a boy."

In 1929, MR James identified the essential elements of a ghost story as: 'Malevolence and terror, the glare of evil faces, the stony grin of unearthly malice, pursuing forms in darkness, and long-drawn, distant screams.' *Hide* – originally titled *The Hider in the House* – ticks every box, unearthly malice and all. It's a classic ghost story in the grand tradition of gothic fiction. "I'm very interested in ghosts," says Neil. "I've spent an awful lot of time reading about the phenomenon – a lifetime, essentially – and I'm satisfied that every single ghostly phenomenon can be explained via the application of scientific method, via a rational worldview. But," he pauses for dramatic effects, "I don't believe that at two o'clock in the morning!

"That's the thing about ghost stories. It doesn't matter if the Doctor is saying, 'This is a resonant frequency at 18.5 Hz that's making you feel uncomfortable,' because you're scared. As much as I'd love to do a proper, non-scientific, mysterious, ghostly story in *Doctor Who*, I'm not sure that it would be permissible within the *Doctor Who* universe."



What's causing the unusual readings...?

For *Hide*'s ghostly apparitions, Jamie – whose previous directing credits include ITV sci-fi show *Primeval*, the BBC's 2008 adaptation of Terry Nation's *Survivors*, and hit BBC drama *Call the Midwife*, which stars *Hide* guest actor Jessica Raine – opted for practical effects over CGI whenever possible. He cites the first *Poltergeist* movie as an inspiration: "It's just a bright light and lots of great music and people shouting, 'Do not go into the light! Turn away from it! Don't even look at it!' But you're in it with them," he says. "You can see the wind and light interact with them; it wasn't something that was put on afterwards. This allows the cast to react, and for us to feel that they're battling against this new element... There was something real for our cast to react to, and that really helps. I started my life as an actor, so I have massive, genuine empathy for them."

Despite living in New Zealand, Neil moved heaven and Earth last summer to be on set, in South Wales, for the filming of *Hide*. "There was no way I was not going to come," he says. "Oh God, yeah! I flew my whole family to the UK. I met Matt [Smith], and I was blown away by him. As a human being, as opposed to a Time Lord, I thought he was astonishing. He carries around with him, all day, the burden of being a human who's playing a god, and who everybody loves. There's the cliché – which is a cliché for a reason – of the grumpy comedian: you bump into the funny man on the street, and he's crabby, malevolent, and bad-tempered. One would expect, if you were carrying around the Doctor on your shoulders 24 hours a day, seven days a week, that you'd be less than forthcoming... but Matt introduced himself to my children, who were 11 and

Dougray Scott joins Matt Smith and Jenna-Louise Coleman for *Hide*.

BBC DOCTOR WHO

THE 2013 SERIES EPISODE 4

STARRING Matt Smith, Jenna-Louise Coleman, Jessica Raine, Dougray Scott, Kemi-Bo Jacobs
WRITTEN BY Neil Cross
DIRECTED BY Jamie Payne

QUOTE, UNQUOTE

CLARA: "So I *am* a ghost. To you, I'm a ghost. We're all ghosts to you. We must be nothing."
THE DOCTOR: "No, you're not that."
CLARA: "Then what are we? What can we possibly be?"
THE DOCTOR: "The only mystery worth solving."

IN A NUTSHELL

November 1974. Clara and the Doctor arrive at Caliburn House: a spooky mansion sat alone on a desolate moor. Within its walls, a ghost-hunting professor and a gifted psychic are searching for the Witch of the Well. Her apparition appears throughout the history of the building... but is she really a ghost? And what is chasing her?

"I'm very interested in ghosts - I've spent an awful lot of time reading about the phenomenon..."

NEIL CROSS WRITER

nine at the time, and spent time talking to them. It was perfect. They've been on the sets of my shows before, they've met actors, and they're slightly unfazed by them - they understand the difference between the actors and the characters on screen - but not when it comes to Matt Smith. They were struck dumb with awe. In that moment, I think I slightly fell in love with him."

"One of the highlights, if not *the* highlight, of the whole experience has been Matt's attitude," agrees Jamie, "not just to the company, but towards the work. I'd heard, on the grapevine, that he's a nice guy and good to work with, but what I was really impressed with is how open he is to direction. He wants to challenge every moment afresh. I never once felt that he wasn't open to that collaboration. I really enjoyed it. He's obsessed with keeping it fresh, as opposed to regurgitating something he did two years ago, and with the audience being able to evolve their relationship with the Doctor. That's been an absolute delight for me. He's a true star. I'm not afraid to say that he is my favourite Doctor."

Her scenes in last year's *Asylum of the Daleks* aside, *Hide* was the first of Clara actress Jenna-Louise Coleman's episodes to be shot. "It was the first of modern-day Clara," clarifies Neil. "I was writing for this character I'd never seen on screen before, and that was tough. They sent me the script to *Asylum of the Daleks* and some rushes, and I read as much of [2012 Christmas Special] *The Snowmen* as had been written, but of course they're different characters. They're Clara, but they're not *our* Clara. It was helpful, but not comprehensive. So there was a lot of to-ing and fro-ing, saying, 'Would Clara say that? Is that quite a Clara moment? Is she a bit harsh? Does she need to be a bit more incisive?'"

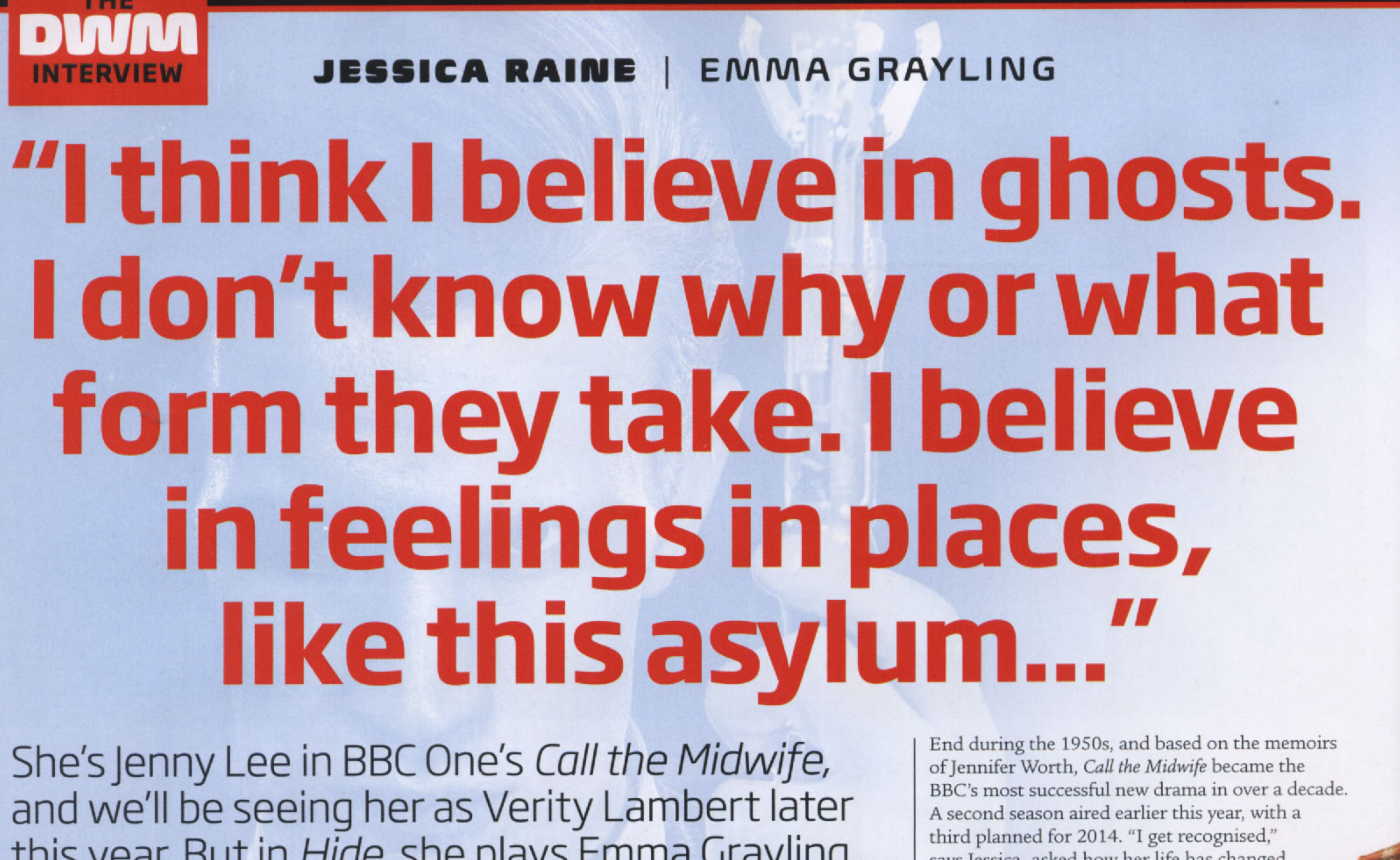
"It's been a real privilege," says Jamie, "knowing that this is the first proper, new companion ep, even though it's not the first to go out. I've been really impressed with Jenna. It must be a lot of pressure on those shoulders, and it's not as though Jenna is coming in because the last companion failed - Karen Gillan [who played Amy Pond] was brilliant - but Jenna feels like part of the company already. Matt and Jenna got on from the off. Her instincts for the character are great. It's been an absolute treat. Jenna really cares. She wants to do Clara justice, and she wants the audience to feel there's a whole new Doctor/companion relationship.

"Initially, Jenna was worried about shooting her fourth or fifth episode first, and it was particularly lovely to hear Steven [Moffat, showrunner] reassure her: 'Clara is reacting to each new adventure, with awe and wonder,' he said. Wise words. Steven's words are usually enough for all of us, and they certainly were for Jenna. The big note from all of us - and me, daily - was, 'If you're reacting to what's in front of you and not worried about what's come before, it'll be a complete telling for the audience.' Like Jenna, I was anxious about working on the show, too, because it's such an important thing to me, such a big part of my personal life. I didn't want working on it to kind of remove the joy - you know, you're expecting to be in a TARDIS, but actually you're filming in a sausage factory - but it was the greatest experience. I loved every minute."

"I have been invited back," confirms Neil. "They asked me to come back and do as many as I could, which was one of the great moments of my life. Woohoo! It was a mix between elation and 'Aaargh, I've got to do some more!' No, I'd love to do more if they'll let me." **DWM**

Turn the page to find out more about *Hide* from guest star Jessica Raine, and to page 26 for an interview with Jenna-Louise Coleman.

The Doctor and Professor Alec Palmer have a ghost to bust.



"I think I believe in ghosts. I don't know why or what form they take. I believe in feelings in places, like this asylum..."

She's Jenny Lee in BBC One's *Call the Midwife,* and we'll be seeing her as Verity Lambert later this year. But in *Hide,* she plays Emma Grayling...

INTERVIEW BY **BENJAMIN COOK**

"Emma Grayling is an empath," explains Jessica Raine, "which means she feels what other people are feeling, all around her. Not all the time, but some of the time. I imagine it's quite traumatic, and quite a lonely experience. As an actor, you take it totally seriously. Your imagination is key – imagining what that would be like, how hard that would be..."

Although Emma Grayling is her first *Doctor Who* role, Jessica is also playing original *Doctor Who* producer Verity Lambert in forthcoming BBC Two drama *An Adventure in Space and Time,* which tells the story behind the programme's creation. "I wasn't very aware of *Doctor Who* before, I have to admit," she says. "I didn't watch it religiously. But they've had amazing actors in *Doctor Who,* so it's a real honour to be part of it. It's part of our fabric. Since being in this episode, I've noticed how the TARDIS is mentioned, just dropped into our everyday language. When I've told friends that I'm doing *Doctor Who,* they've got so excited. Everyone seems to love it."

Hide's filming locations have been a particular thrill for Jessica. "These big, gothic castles, and an amazing National Trust house [Tyntesfield, in Wraxall, near Bristol], which was the opening shot, when I'm talking to a... something, what I think is a ghost... and I disappear into a dark room... It really helps with the acting of it, when you're wandering around between takes, looking at what an amazing space you've got to play in. You can get lost in the moment. You do feel something, hopefully. Not all the time, but if you get into the right space... and everyone on *Doctor Who* is very respectful and helps you get there."

DWM has caught up with Jessica during filming at Hensol Castle, a gothic mansion in South Wales that doubled for Downing Street in 2005 two-parter *Aliens of London/World War Three,* the Harrogate Hotel in 2008 episode *The Unicorn and the Wasp,* and the Pharos Project in two 2007 episodes of *Doctor Who* spin-off *The Sarah Jane Adventures.* The house was built in the late seventeenth and early eighteenth centuries. Rumours are that it's haunted. Does Jessica believe in ghosts?

"Um... I think I do, but I don't know why or what form they take. I believe in feelings in places, like this asylum." In 1926, Hensol Castle was sold to Glamorgan County Council for use as a mental hospital. The hospital closed in 2003. "I get a bad feeling in certain locations, definitely." Exploring the attic area with Jessica earlier, we found a dead bird. "Yes, I'm not sure I want to think about that too much." She shivers.

Last year, Jessica – then a virtual unknown – starred as newly-qualified midwife Jenny Lee in *Call the Midwife.* Set in London's poverty-stricken East End during the 1950s, and based on the memoirs of Jennifer Worth, *Call the Midwife* became the BBC's most successful new drama in over a decade. A second season aired earlier this year, with a third planned for 2014. "I get recognised," says Jessica, asked how her life has changed since the first season aired, "and that's something to deal with. Sometimes it's nice, sometimes it's a bit uncomfortable, but it is what it is. You deal with it."

Did Jessica have any idea that the show would be such a hit?

"You can't know, otherwise you'd do it every time. There's a weird alchemy that happens. The script is what's really important. It's the words, always. It's always strange to go into something... Sometimes when you audition, you've just got the sides, a few little lines for your character, and you can't see the whole script. I find that quite horrifying. But what amazes me every time, on any set that I've been on, is this amazing can-do attitude.

Emma Grayling has questions for the Doctor...

Who's afraid of ghosts?

Everyone is getting it done, doing their best, and working so, so hard. I don't think people know – I don't think the public knows – how hard it is to make a TV programme. I certainly didn't when I started."

After graduating from RADA in 2008, Jessica established herself as a promising stage actress. She appeared at the Young Vic, as Beatrice-Joanna in Jacobean tragedy *The Changeling*. At the National, she played Lesley Sharp's daughter in Simon Stephens's *Harper Regan*, Tamsin Greig's daughter in David Hare's *Gethsemane*, and in Mike Bartlett's *Earthquakes in London* and a revival of Clifford Odets's *Rocket to the Moon*. "I've witnessed their dedication, when I've been in plays with other actors," she says of *Doctor Who* fans, "and we come out of the stage door and they're there, waiting. So I'm ready for that."

What advice does she have for Jenna, whose life is now starting to go as mental as Jessica's has since the success of *Call the Midwife*?

"She's going to be fine. Absolutely, I have every faith that she's going to be fine. She's brilliant. She's an intelligent girl. I don't think she needs advice, except to say that you can *choose* how much it changes your life. You can keep your feet on the ground. You have to never *not* be amazed by what's going on around you. It's an incredible job, and I can't believe I'm getting paid to do it. It helps when you're working with amazing people, and it's been a really fun couple of weeks working with Matt and Jenna. It's been lovely. You can relax a bit in between takes, knowing that you don't have to worry about any kind of atmosphere. It's great. Everyone around you is working so hard, so you have to work really hard as well. You do work hard in this job. Everyone in this industry does. And just have fun. Never lose your sense of humour." **DWM**

"On my first day, I was expecting to set something up, but the dynamic is already there."

Back in the summer of 2012, *Hide* was the first episode that Jenna-Louise Coleman shot as Clara Oswald. **DWM** asked her how she's settling in...

INTERVIEW BY **BENJAMIN COOK**

"I kind of feel like I'm coming round, a little bit. Like, I'm finding my feet, really." So says Jenna-Louise Coleman, sat outside Hensol Castle, in South Wales, where *Hide* is filming today. "We've jumped straight into – what is this? – Episode 4, so on screen I'm going to have been here for three or four episodes by now. All the writing is, the Doctor and Clara are really comfortable, and we're not setting anything up as such. On my first day, I was expecting to set something up, but really it's already there, the dynamic is already there. It was strange. A bit surreal, really. The director, Jamie [Payne], told me not to do any work," she laughs. "He said, 'Basically, you've been cast, and you and Matt [Smith] have a dynamic and chemistry, so don't over-think it, don't work too much; just turn up on set, play and pretend.'"

Was that chemistry with Matt instant?

"Well, he's a gent, isn't he?" She pauses. "He's stood right there. Is he trying to earwig? He's trying to know what good things I'm saying about him."

"She's saying you're a gent, Matt," **DWM** calls over.

Matt: "Me?"

"I didn't say that," she smiles, the picture of innocence. "You're just earwigging."

"A gent," Matt considers this. "Little does she know..."

"I suppose we're trying to work out the dynamic," explains Jenna, "and what our relationship is."

"Massive diva, that's all I can say," chips in Matt.

Once he's gone, she continues: "I'm looking forward to getting stuck in. I've read a couple more scripts now. The *Cold War* episode that we're starting next is wicked." But she hasn't watched *Asylum of the Daleks* yet, in which she plays Oswin Oswald. "Matt has seen it, but I think I'm going to try to let myself settle in a bit before I start watching myself."

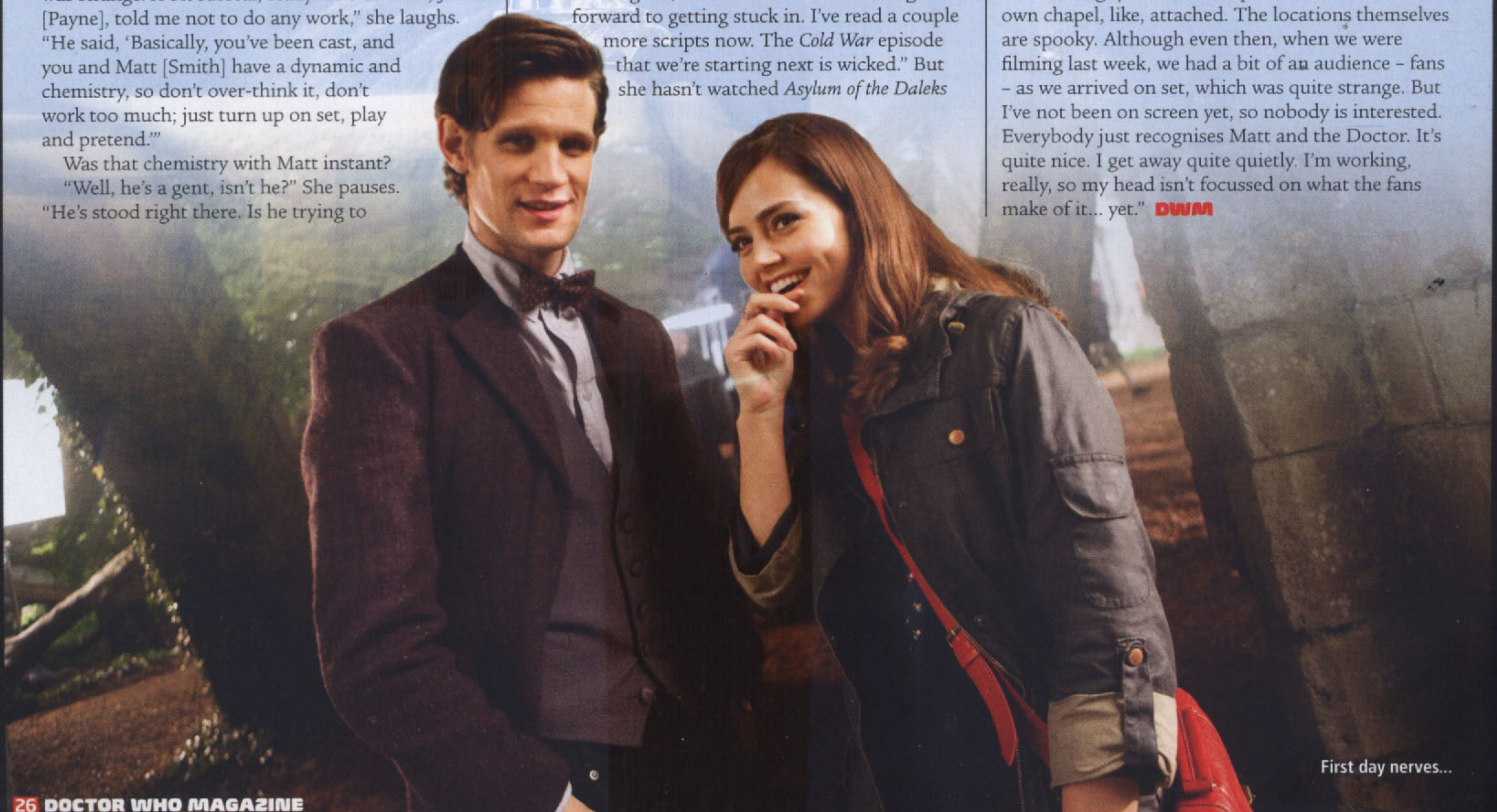
Of recording *Hide* with guest star Jessica Raine, Jenna says: "Jess just did this bloodcurdling, heart-wrenching scream. Did you hear her? Amazing. I knew of Jess before, actually, which was really nice, because at the readthrough I was quite terrified, but then you've got people coming in with you, so you don't feel like you're 'the new girl' and everybody's looking at you. And the locations we've been filming in are... wow. I mean, this place is an old mental hospital."

Have you explored?

"I've had a little bit of a wander."

Jessica and **DWM** found a dead bird.

"Oh my God, I thought you were going to say dead body! I was like, 'Whoah!' It's been interesting learning about the histories of the places we've been. This other place [Tyntesfield, in Wraxall] was like a Victorian mansion, an absolute castle of a place, where this guy lived alone up until 2001. He had his own chapel, like, attached. The locations themselves are spooky. Although even then, when we were filming last week, we had a bit of an audience – fans – as we arrived on set, which was quite strange. But I've not been on screen yet, so nobody is interested. Everybody just recognises Matt and the Doctor. It's quite nice. I get away quite quietly. I'm working, really, so my head isn't focussed on what the fans make of it... yet." **DWM**



First day nerves...

MAKE MINE
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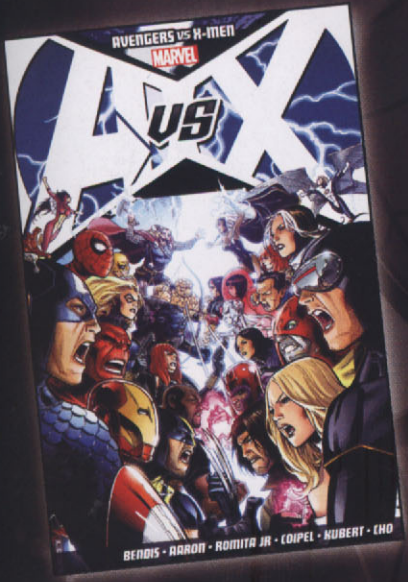
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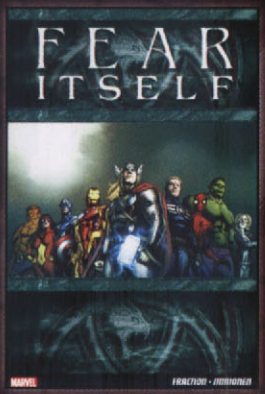
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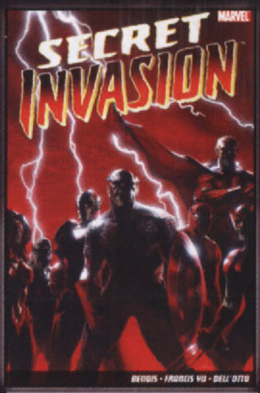
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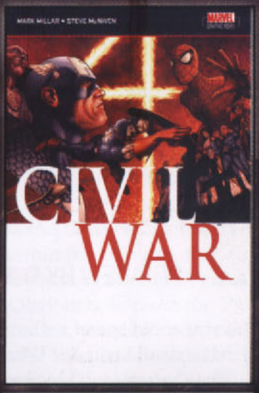
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Journey to the Centre of the TARDIS

BBC one
BBC one HD

Saturday 27 April 2013

We all know that the TARDIS is infinite in size – which means there's a lot to explore in this new episode...

PREVIEW BY **DAVID BRYHER**

If you could spend an hour in the TARDIS, what would you do? Where would you go? The Doctor's big blue box is practically infinite in size. Although the control room may be the most commonly seen part of the ship, we know there's a lot more hidden inside its twisting corridors. We've had glimpses at other rooms including bedrooms (*Full Circle*, 1980), an ivy-tangled cloister (*Logopolis*, 1981), and a cluttered wardrobe (*Time and the Rani*, 1987)... So, if you were let loose inside the TARDIS, what would be the first room you'd want to check out?

"There's a huge weight of expectation," says Stephen Thompson, the writer heading the charge into the heart of the Doctor's beloved ship, "because there are certain rooms that everyone wants to see. But everyone's answer is different..."

Thompson is returning to the show having written 2011's *The Curse of the Black Spot*. As Thompson explained when he wrote an edition of **DWM**'s *Production Notes* late last year, executive producer Steven Moffat commissioned him to write this episode with the simplest of briefs: "Would you do one where we see the centre of the TARDIS?" The time machine would be the star of the show – and maybe that would help salve the wounds left by the last *Doctor Who* story to take a tour through the ship's exotic interiors, 1978's *The Invasion of Time*.

"Steven mentioned the fact that the producers at the time had been facing the nightmare of industrial action, so they had been forced to find an old Victorian mental asylum and stick bin bags on the windows to make it *not* look like it was England outside," Thompson says. In *The Invasion of Time*, the Doctor leads the Sontarans on a merry chase through the depths of his ship – but the industrial action had scuppered plans to build the TARDIS interiors in the studio, meaning any grand, alien set designs we might have seen were replaced by location filming in drab hospital corridors. "That was about as good as it got. Steven said – and he was telling the designer this as much as me – we were all duty bound to atone for that, and to make something that was more exciting to look at."

Which way now...?

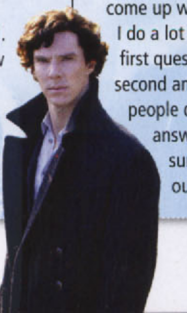
Then as now, though, there is a simple truth which dictates that the TARDIS we see on TV can never be as big as the one we see in our mind's eye: the ship may be infinite, but the budget is not. "There's a huge amount written about the TARDIS and all its rooms," Thompson says. "We've got 45 minutes and a limited budget. Quite a lot of what we do, we simply have to hint: there are suggestions of what you *almost* see and don't. But clearly, at the same time, you've got to deliver.

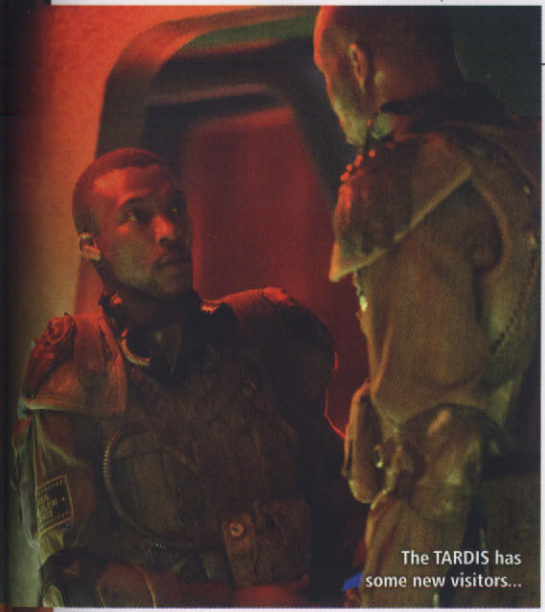
"Everybody has very, very different views about the TARDIS," he continues. "Loads of designers have worked on it over the last 50 years. If you go back to the original designs, they're much more linear, much less organic. But what we're basically talking about is a labyrinth – a labyrinth which *changes*, a labyrinth which can grow new parts. So,

THE RETURN OF SHERLOCK!

Stephen Thompson will return to write another episode of *Doctor Who* in the future – but in the meantime, he's written a pilot for HBO and a new BBC Two crime series called *Liebermann*. And to top it all off, he is currently writing an episode for the next series of *Sherlock*, having closed the last run with *The Reichenbach Fall*. You know. The one where Sherlock jumped.

"I'm writing Episode 2 of Series Three as we speak," he says. So, not the one where we find out how Sherlock survived his fall? "No. Mark Gatiss is writing Episode 1. He, Steven Moffat and I all know what happened, though. It's kind of an agreement between the three of us. It's not like poor old Mark was handed a poison chalice. 'Go on. Sort that lot out!' He and I and Steven and [producer] Sue Vertue, we all know what happened. It's very exciting – people come up with some brilliant theories. I do a lot of talks in schools and the first question – and quite often the second and third questions, because people don't take no for an answer – is 'How does Sherlock survive?' But people will find out soon enough..."




The TARDIS has some new visitors...

> **"Steven Moffat gave me the title before we even began!"**
>
> **STEPHEN THOMPSON WRITER**

the episode is basically set in a labyrinth and, as part of that labyrinth, we do visit some places lots of people really would like to see."

The man responsible for bringing Stephen Thompson's ideas to life is production designer Michael Pickwoad.

"He's taken my ideas and run with them," Thompson says. "He's redesigned the TARDIS console for this spring. [We saw it first in 2012's Christmas Special, *The Snowmen*.] It's lovely – it's my favourite so far. Michael's been hugely supportive and influential, and he's led the way in a lot of what we've done. He's created this new TARDIS and the very first thing I do is wreck it! When you see the console in the episode, it's broken and smashed up like we've never seen it before! Having built this new thing, this episode was filmed on it almost immediately and the first thing Michael had to do was dismantle what he'd done!"

While most **DWM** previews might open with a little tease about the events of the episode in question, we started this preview by talking instead about where it is set. The location is rarely the most important thing about an episode; it's usually the simple backdrop for the latest exciting adventure. But if you give your episode a title like *Journey to the Centre of the TARDIS*, things are obviously going to be different...

"It's very interesting," Thompson says. "I also write for *Sherlock*, and one of the things we find with that series is that people are less and less interested in the storylines we write and more interested in Sherlock just being himself and making us laugh with his character. Mark, Steven [Gatiss and Moffat, co-creators of *Sherlock*] and I spend ages meticulously putting together these plots that nobody cares about or even notices! The bits they love are Sherlock being Sherlock. And you've essentially got the same thing here: if we can deliver some nice designs, *that's* the star, more than the plot is. But clearly, there's got to be a decent story too, so there's a balancing act.

"Steven quite often begins with a single concept or a title," he continues. "This was this episode's title before I even wrote it, and it's always been its title. Steven likes to refer to titles as being quite 'slutty'. It's got to sell its wares and say, 'Come over here, look at me, aren't I marvellous?' And in a sense, that's what the title does – it makes people want to watch it. He gave me a fantastic title before we even began."

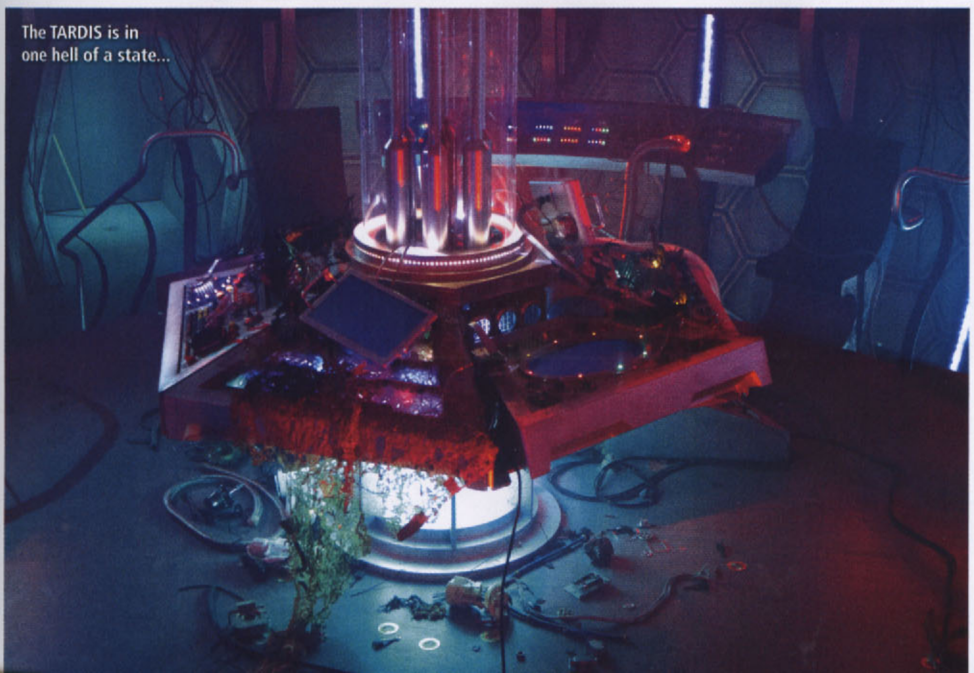
All that said, you can't just have 45 minutes of the Doctor giving Clara a guided tour of the TARDIS and expect people to watch... Actually, maybe you *could* – but even so, in *Journey to the Centre of the TARDIS*, the Doctor has to fight off the unwanted attentions of the Van Baalen brothers, space scavengers who plan on carving up the TARDIS to sell as scrap.

"One of the things you do early on in *Doctor Who* is experiment with different ideas," Thompson says when we ask him about the story's development. "I used to be a teacher and my first idea, I said to Steven, 'I want the TARDIS to crash into a school trip in space, so we've got loads and loads of teenagers running around the TARDIS'. And then the TARDIS would break and it becomes a kind of teen horror flick. Steven – and he was quite right, of course – didn't want that. He said he'd get bored of the teenagers within five minutes. So he sent me away to think of something else, and I came up with the salvage crew. Obviously, because the TARDIS is such a key player in this, you don't need a massive cast – but with *Doctor Who*, you do need a threat, a constant threat coming through the door.

"The important thing about the Van Baalens," he adds, "is that they will look at the TARDIS and they'll just see a price tag. They look at a piece of metal, and all they can see is profit. Ashley Walters' character does this: he goes to a room and he asks his computer for a price tag. His computer is telling him what he's seeing is marvellous; he doesn't care, he says, 'I just want to know how much. Take it apart.' It's really interesting to me that the TARDIS, in a sense, can be seen as just a lot of scrap parts. Of course, as a whole, it is the most amazing ship in the whole world. The minute you start to dismantle it, it is diminished hugely."

And it's not just the Doctor's ship that's in danger. Deep in the TARDIS, Clara makes a discovery that threatens to reveal some things he'd rather keep hidden...

"We're giving away secrets in this episode. One after another. There are things in the episode that people are simply never meant to see. Part of the allure of the TARDIS is that we never get to see it all. I said to Steven, 'We've got to leave them with some secrets, we've got to hint at things that they've never seen.' So Clara finds out the biggest secret of all..." **DWM**


The TARDIS is in one hell of a state...

BBC DOCTOR WHO

THE 2013 SERIES
EPISODE 5

STARRING Matt Smith, Jenna-Louise Coleman, Ashley Walters, Mark Oliver and Jahvel Hall
WRITTEN BY Stephen Thompson
DIRECTED BY Mat King

QUOTE, UNQUOTE

THE DOCTOR: "Here's the mission. We're gonna find Clara in one hour."
BRAM: "What makes you think we'll help?"

The Doctor presses switches. A deep siren starts to wail. The TARDIS starts venting steam from the floor.

THE DOCTOR: "I just activated the self-destruct system. One hour until the ship blows. Don't try to leave. The TARDIS is in lockdown. I'll open those doors when Clara's by my side."
BRAM: "You crazy lunatic."
THE DOCTOR: "My ship – my rules."
GREGOR: "You'll kill us all. And her!"
THE DOCTOR: "She's going to die if you don't help me. Don't get into a spaceship with a madman. Didn't they ever tell you?"

IN A NUTSHELL

The space-salvaging Van Baalen Bros – Gregor, Bram and Tricky – are about to make the haul of a lifetime. A bigger-on-the-inside, infinitely reconfigurable space-time machine. Just imagine what that would be worth, all chopped up and sold on to the highest bidder! Of course, the Doctor isn't going to let his beloved ship go without a fight – but the battered TARDIS is collapsing in on itself, and Clara is lost somewhere in its depths. Is anyone going to get out alive?

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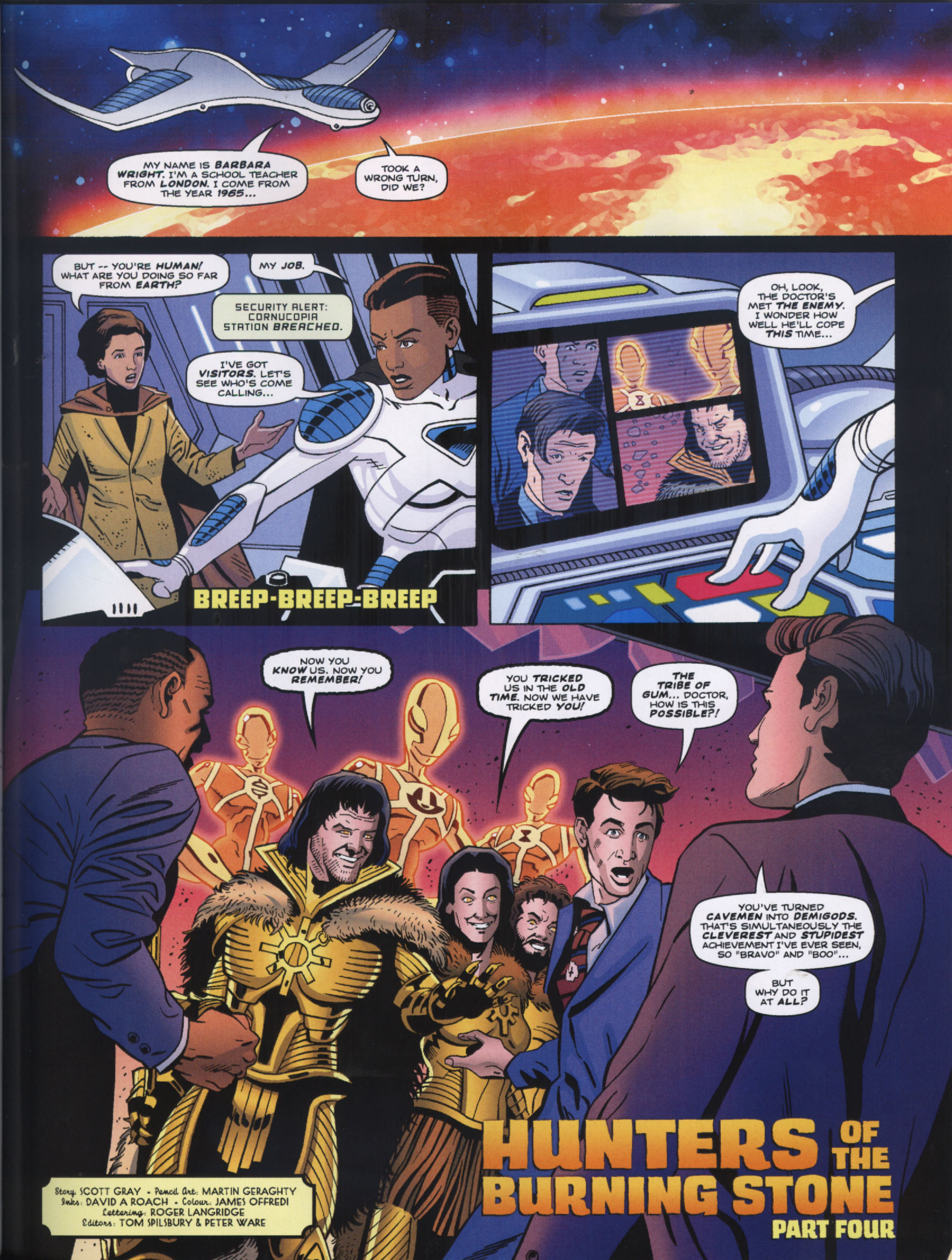
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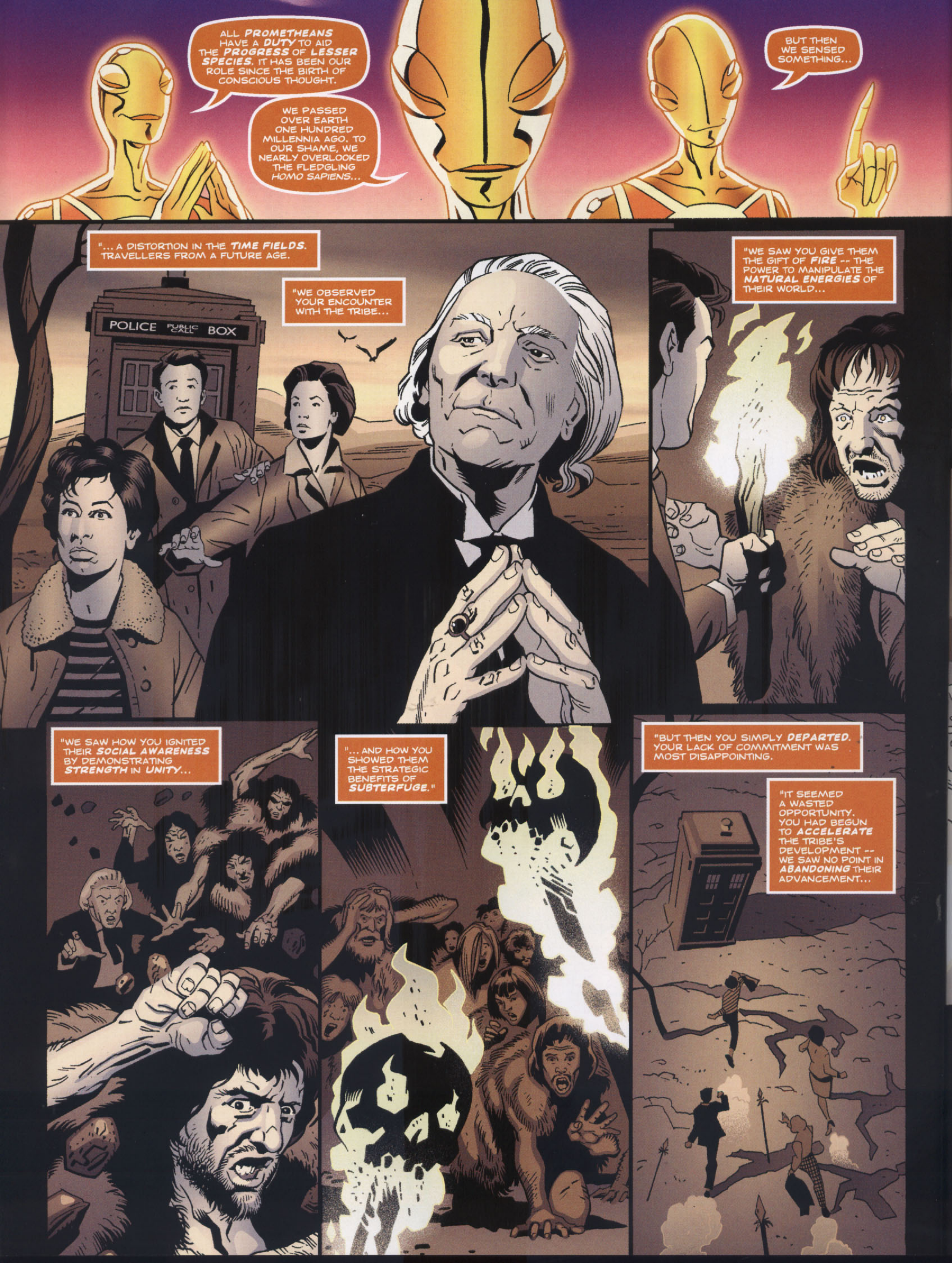
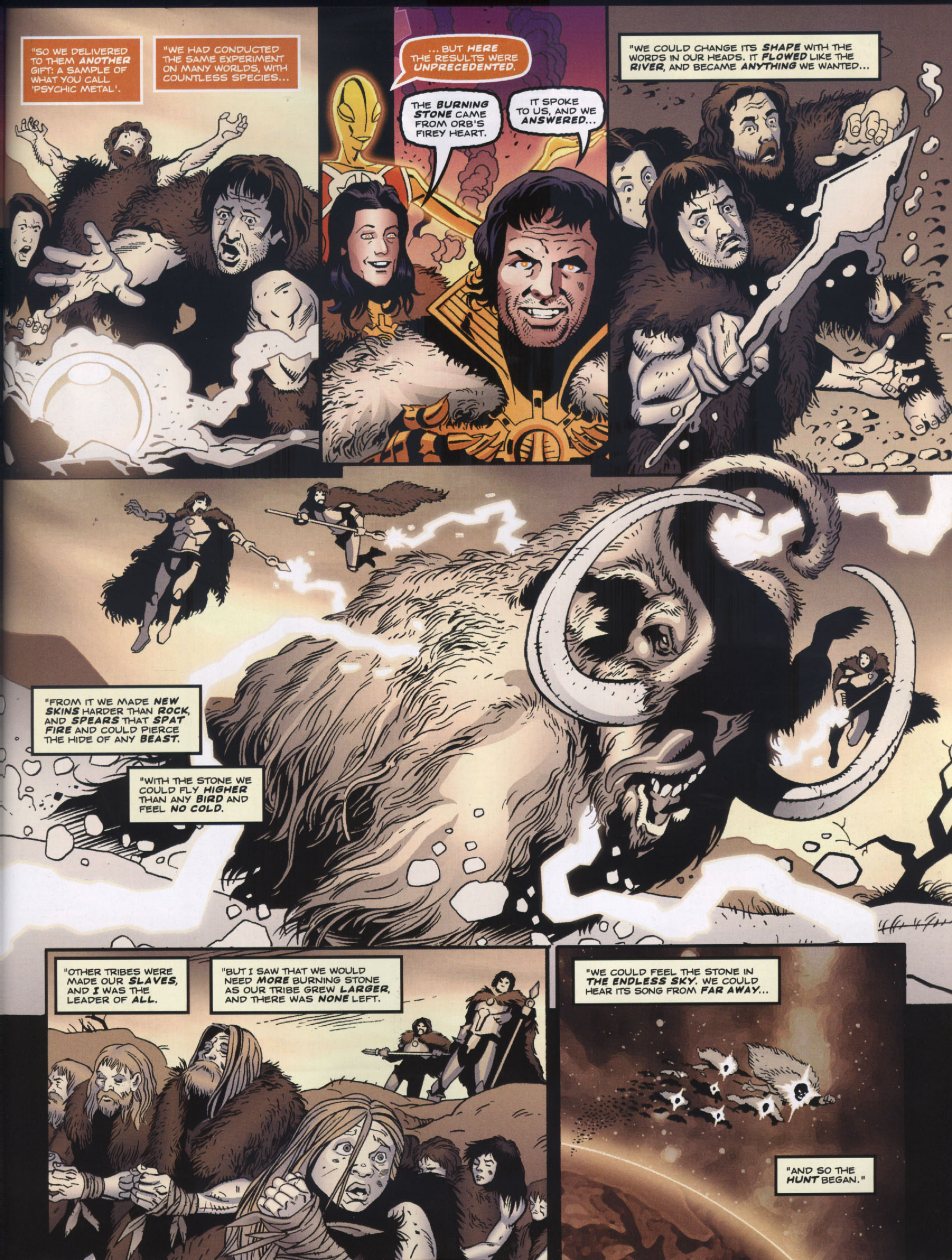
I'VE GOT **VISITORS.** LET'S SEE WHO'S COME CALLING...
BREEP-BREEP-BREEP
OH, LOOK, THE DOCTOR'S MET **THE ENEMY.** I WONDER HOW WELL HE'LL COPE **THIS** TIME...
NOW YOU **KNOW** US. NOW YOU **REMEMBER!**
YOU **TRICKED** US IN THE **OLD TIME.** NOW WE HAVE TRICKED **YOU!**
THE TRIBE OF GUM... DOCTOR, HOW IS THIS **POSSIBLE?!**
YOU'VE TURNED **CAVEMEN** INTO **DEMIGODS.** THAT'S SIMULTANEOUSLY THE **CLEVEREST** AND **STUPIDEST** ACHIEVEMENT I'VE EVER SEEN, SO "BRAVO" AND "BOO"...
BUT WHY DO IT AT **ALL?**

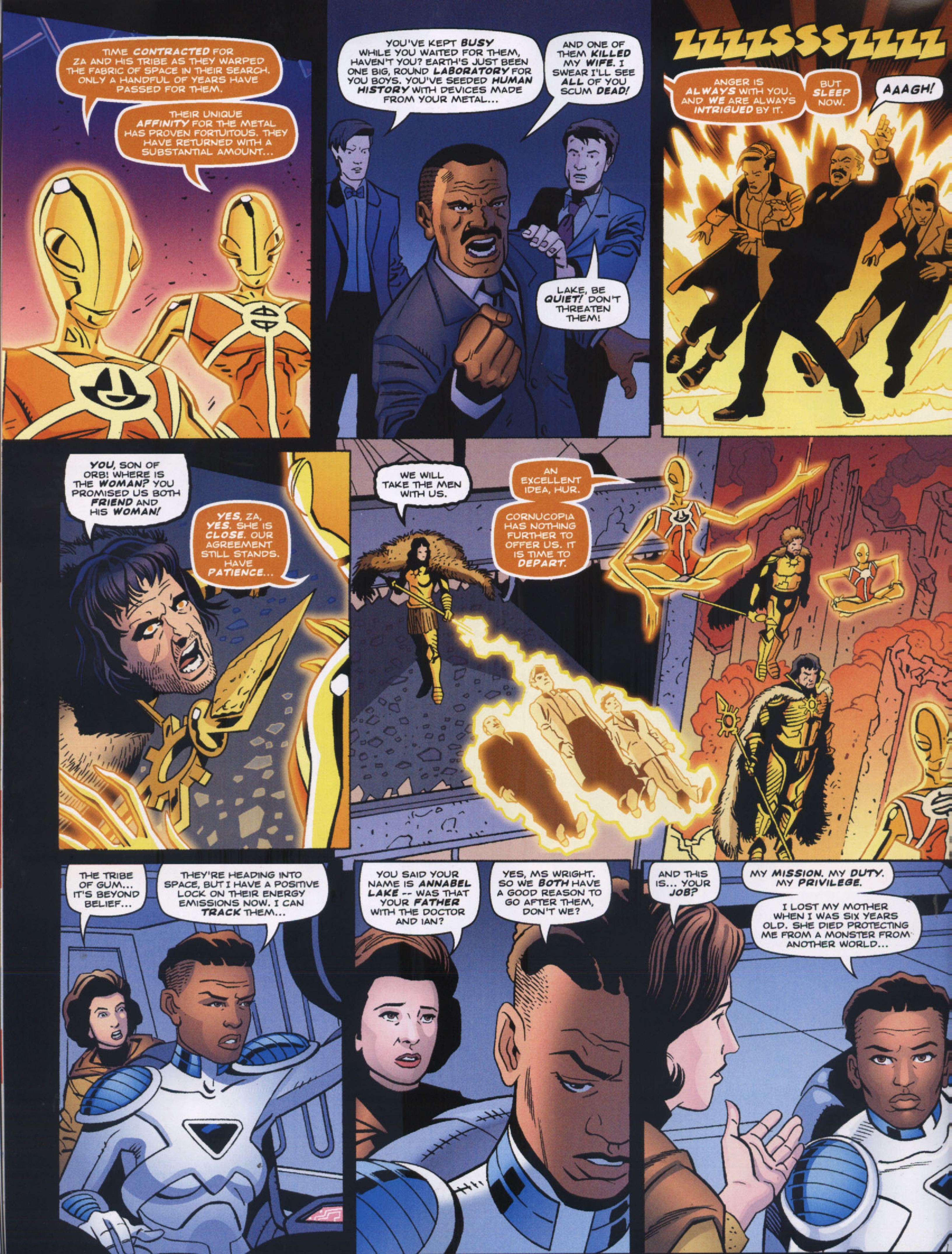
HUNTERS OF THE BURNING STONE

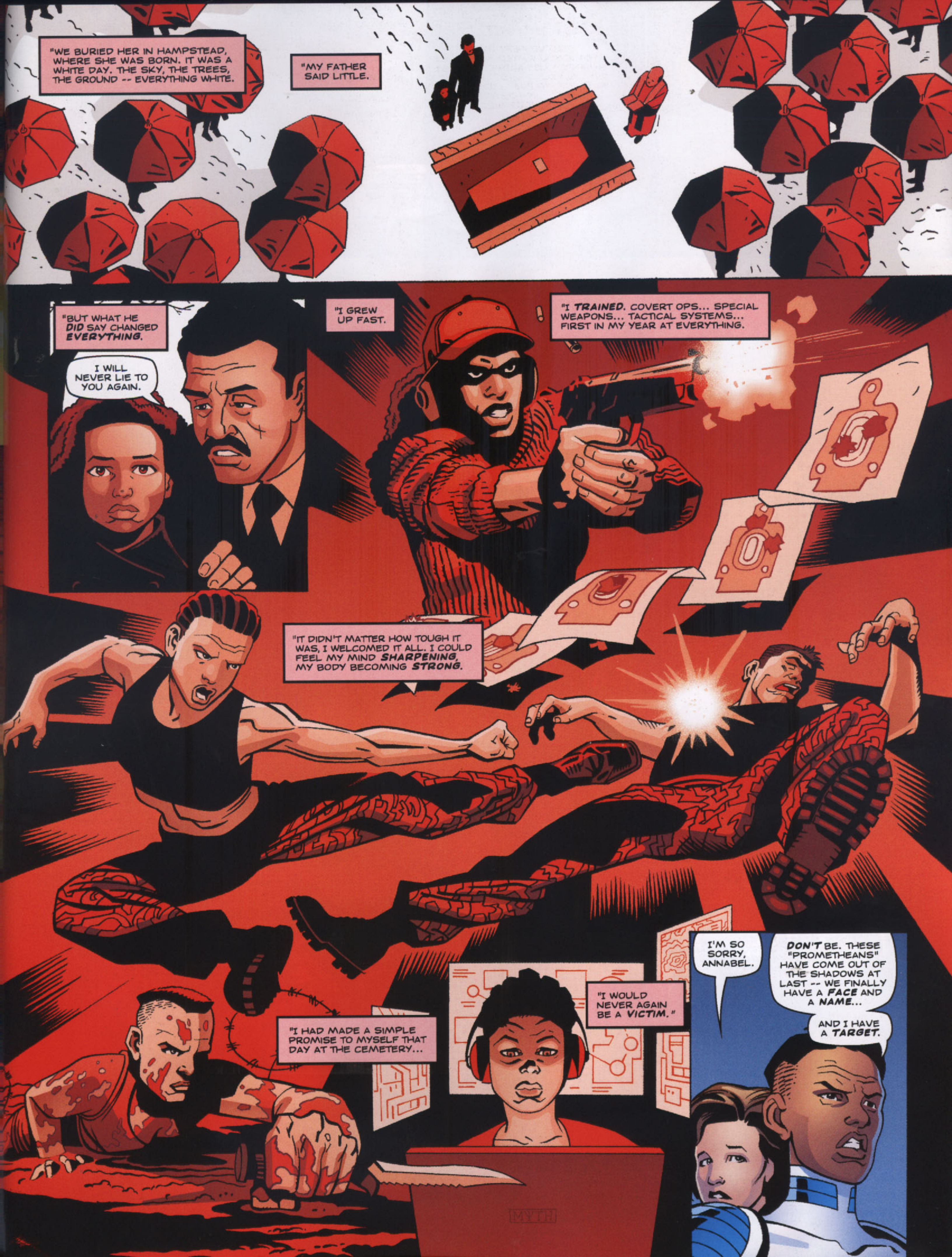
PART FOUR

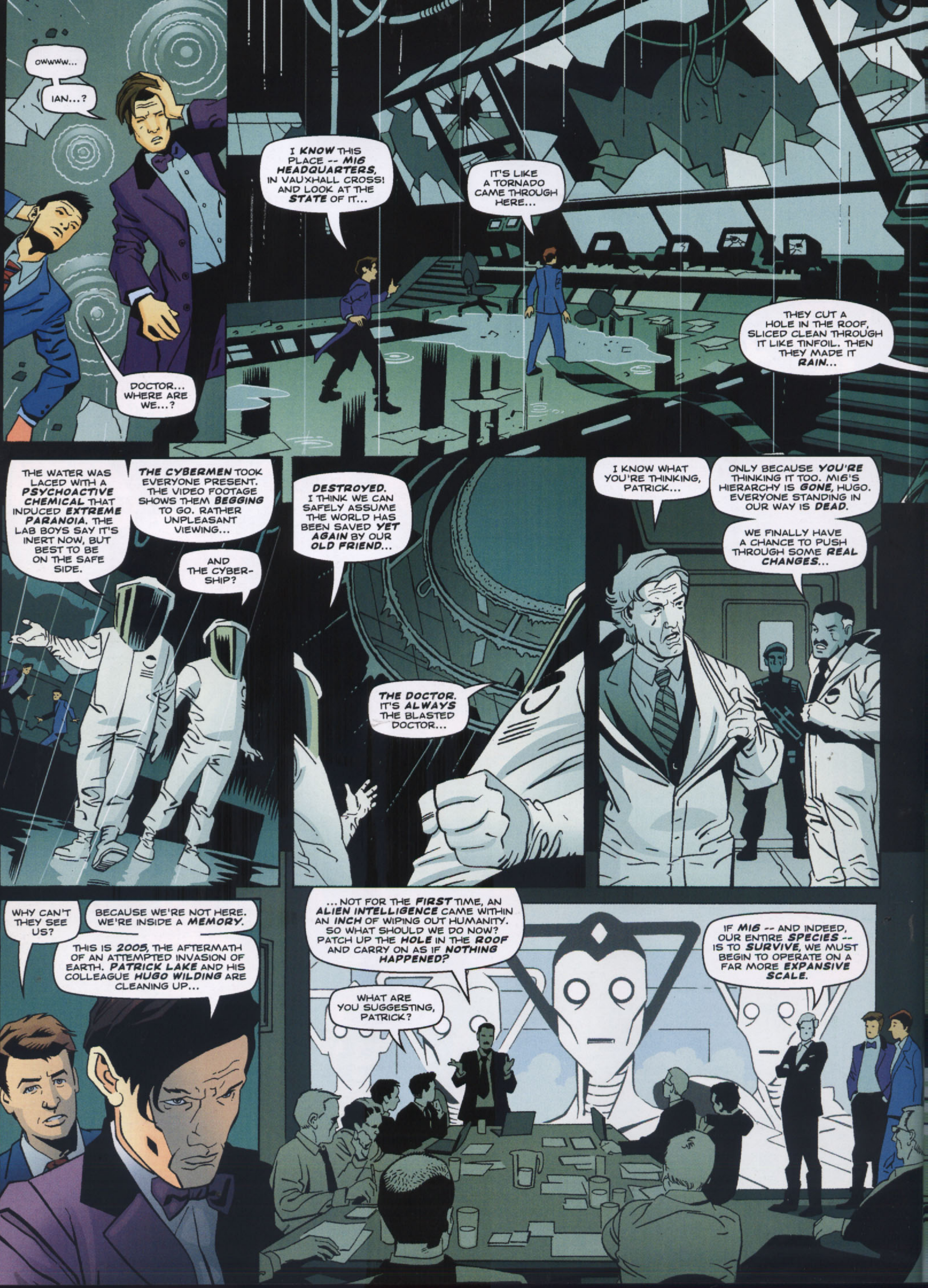
Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

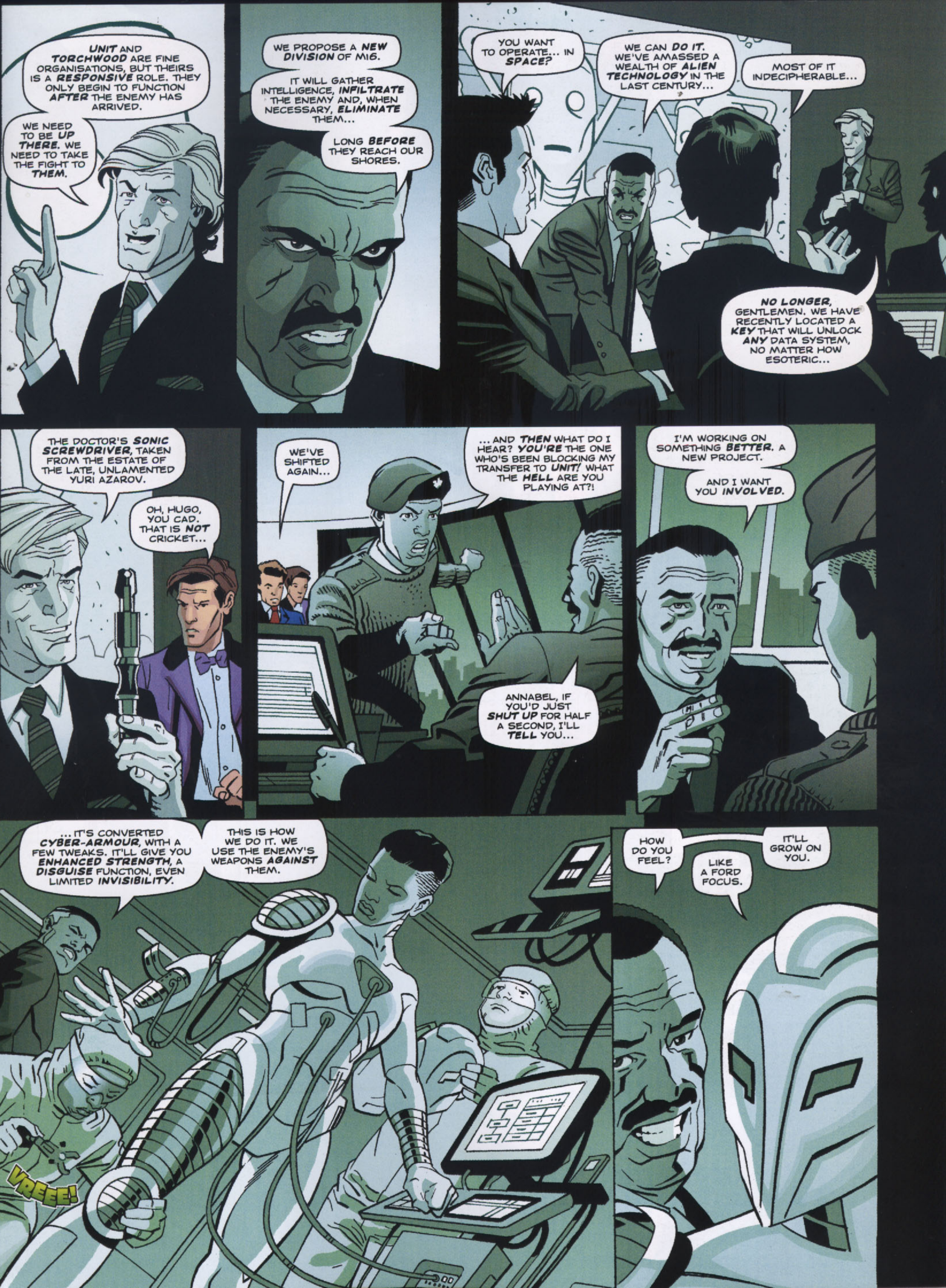

ALL PROMETHEANS HAVE A DUTY TO AID THE PROGRESS OF LESSER SPECIES. IT HAS BEEN OUR ROLE SINCE THE BIRTH OF CONSCIOUS THOUGHT.
WE PASSED OVER EARTH ONE HUNDRED MILLENNIA AGO. TO OUR SHAME, WE NEARLY OVERLOOKED THE FLEDGLING HOMO SAPIENS...
BUT THEN WE SENSED SOMETHING...
"... A DISTORTION IN THE TIME FIELDS. TRAVELLERS FROM A FUTURE AGE.
POLICE PUBLIC CALL BOX
"WE OBSERVED YOUR ENCOUNTER WITH THE TRIBE...
"WE SAW YOU GIVE THEM THE GIFT OF FIRE -- THE POWER TO MANIPULATE THE NATURAL ENERGIES OF THEIR WORLD...
"WE SAW HOW YOU IGNITED THEIR SOCIAL AWARENESS BY DEMONSTRATING STRENGTH IN UNITY...
"... AND HOW YOU SHOWED THEM THE STRATEGIC BENEFITS OF SUBTERFUGE."
"BUT THEN YOU SIMPLY DEPARTED. YOUR LACK OF COMMITMENT WAS MOST DISAPPOINTING.
"IT SEEMED A WASTED OPPORTUNITY. YOU HAD BEGUN TO ACCELERATE THE TRIBE'S DEVELOPMENT -- WE SAW NO POINT IN ABANDONING THEIR ADVANCEMENT...

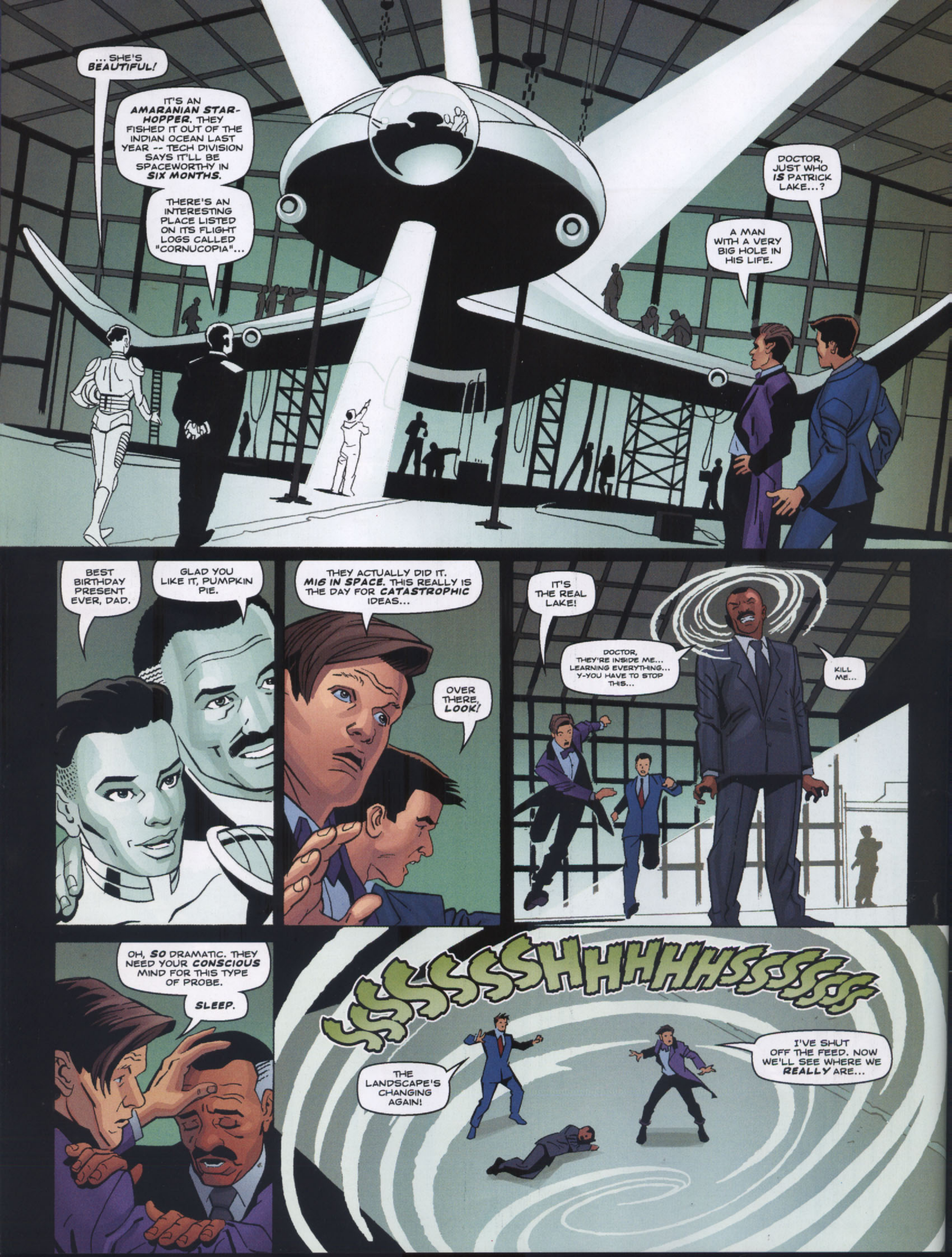

"SO WE DELIVERED TO THEM ANOTHER GIFT: A SAMPLE OF WHAT YOU CALL 'PSYCHIC METAL'.
"WE HAD CONDUCTED THE SAME EXPERIMENT ON MANY WORLDS, WITH COUNTLESS SPECIES...
...BUT HERE THE RESULTS WERE UNPRECEDENTED.
THE BURNING STONE CAME FROM ORB'S FIREY HEART.
IT SPOKE TO US, AND WE ANSWERED...
"WE COULD CHANGE ITS SHAPE WITH THE WORDS IN OUR HEADS. IT FLOWED LIKE THE RIVER, AND BECAME ANYTHING WE WANTED...
"FROM IT WE MADE NEW SKINS HARDER THAN ROCK, AND SPEARS THAT SPAT FIRE AND COULD PIERCE THE HIDE OF ANY BEAST.
"WITH THE STONE WE COULD FLY HIGHER THAN ANY BIRD AND FEEL NO COLD.
"OTHER TRIBES WERE MADE OUR SLAVES, AND I WAS THE LEADER OF ALL.
"BUT I SAW THAT WE WOULD NEED MORE BURNING STONE AS OUR TRIBE GREW LARGER, AND THERE WAS NONE LEFT.
"WE COULD FEEL THE STONE IN THE ENDLESS SKY. WE COULD HEAR ITS SONG FROM FAR AWAY...
"AND SO THE HUNT BEGAN."

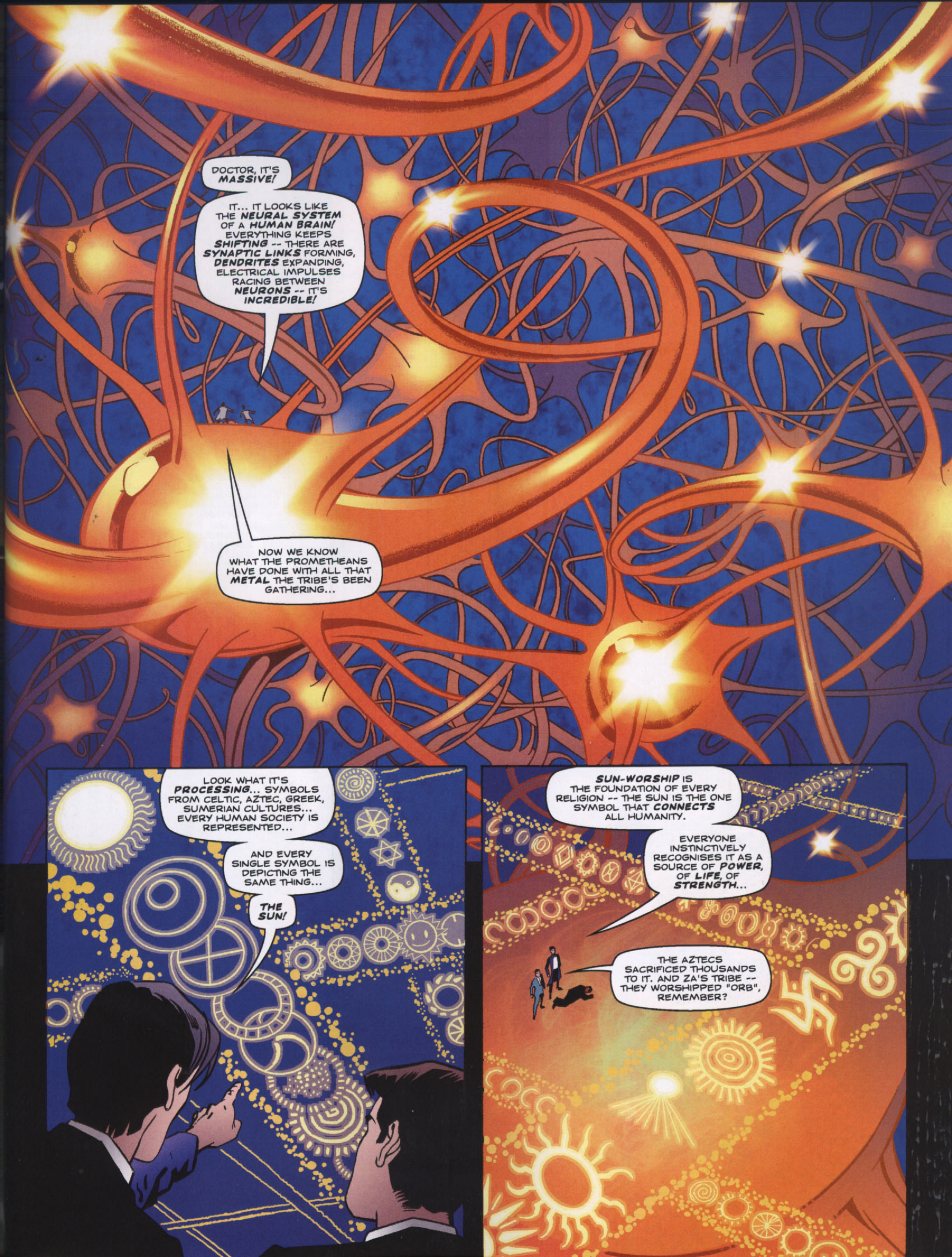

TIME CONTRACTED FOR ZA AND HIS TRIBE AS THEY WARPED THE FABRIC OF SPACE IN THEIR SEARCH. ONLY A HANDFUL OF YEARS HAVE PASSED FOR THEM.
THEIR UNIQUE AFFINITY FOR THE METAL HAS PROVEN FORTUITOUS. THEY HAVE RETURNED WITH A SUBSTANTIAL AMOUNT...
YOU'VE KEPT BUSY WHILE YOU WAITED FOR THEM, HAVEN'T YOU? EARTH'S JUST BEEN ONE BIG, ROUND LABORATORY FOR YOU BOYS. YOU'VE SEEDED HUMAN HISTORY WITH DEVICES MADE FROM YOUR METAL...
AND ONE OF THEM KILLED MY WIFE. I SWEAR I'LL SEE ALL OF YOU SCUM DEAD!
LAKE, BE QUIET! DON'T THREATEN THEM!
ZZZZSSSZZZZ
ANGER IS ALWAYS WITH YOU. AND WE ARE ALWAYS INTRIGUED BY IT.
BUT SLEEP NOW.
AAAGH!
YOU, SON OF ORB! WHERE IS THE WOMAN? YOU PROMISED US BOTH FRIEND AND HIS WOMAN!
YES, ZA, YES. SHE IS CLOSE. OUR AGREEMENT STILL STANDS. HAVE PATIENCE...
WE WILL TAKE THE MEN WITH US.
AN EXCELLENT IDEA, HUR.
CORNUCOPIA HAS NOTHING FURTHER TO OFFER US. IT IS TIME TO DEPART.
THE TRIBE OF GUM... IT'S BEYOND BELIEF...
THEY'RE HEADING INTO SPACE, BUT I HAVE A POSITIVE LOCK ON THEIR ENERGY EMISSIONS NOW. I CAN TRACK THEM...
YOU SAID YOUR NAME IS ANNABEL LAKE -- WAS THAT YOUR FATHER WITH THE DOCTOR AND IAN?
YES, MS WRIGHT. SO WE BOTH HAVE A GOOD REASON TO GO AFTER THEM, DON'T WE?
AND THIS IS... YOUR JOB?
MY MISSION. MY DUTY. MY PRIVILEGE.
I LOST MY MOTHER WHEN I WAS SIX YEARS OLD. SHE DIED PROTECTING ME FROM A MONSTER FROM ANOTHER WORLD...

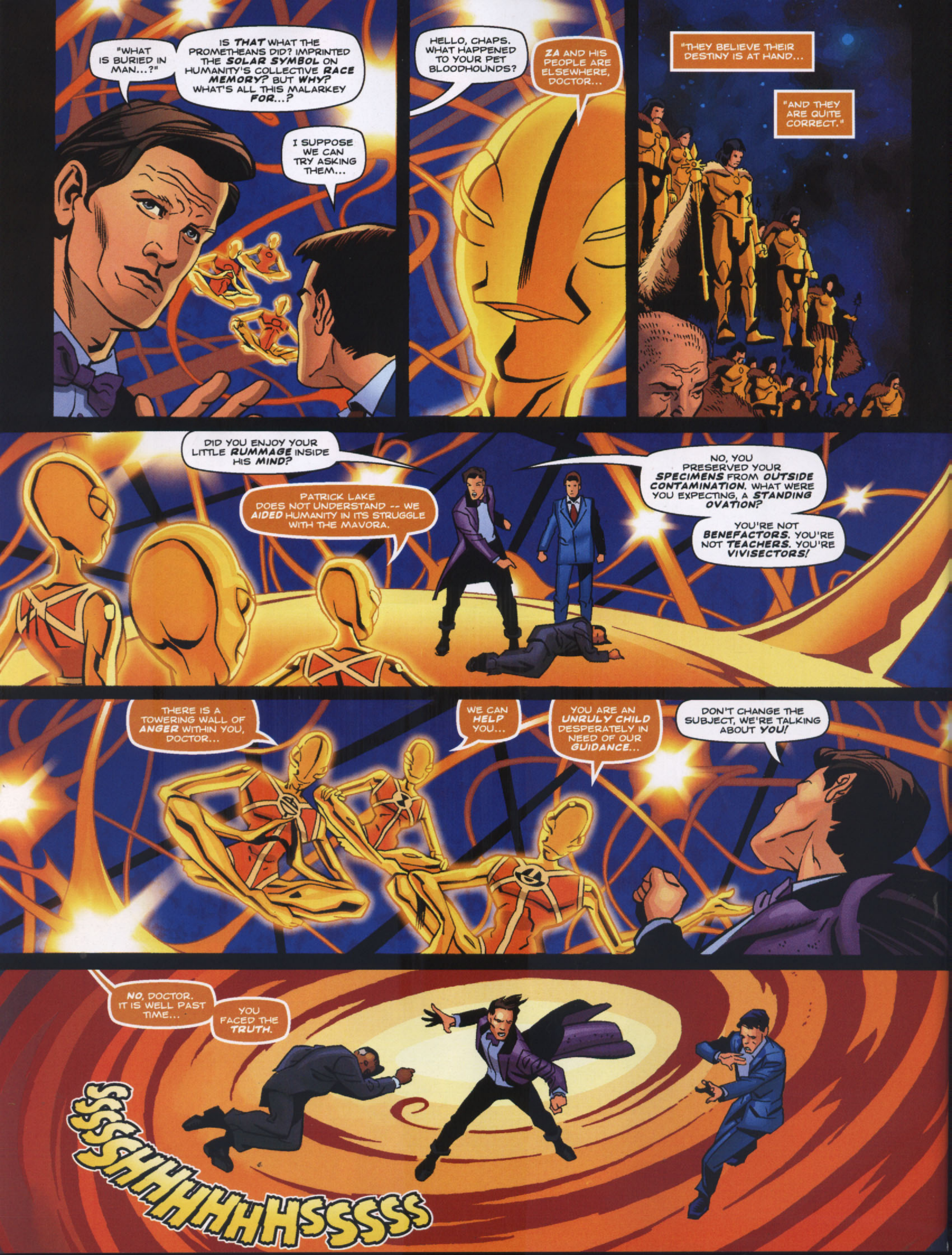

"WE BURIED HER IN HAMPSTEAD, WHERE SHE WAS BORN. IT WAS A WHITE DAY. THE SKY, THE TREES, THE GROUND -- EVERYTHING WHITE.
"MY FATHER SAID LITTLE.
"BUT WHAT HE DID SAY CHANGED EVERYTHING.
I WILL NEVER LIE TO YOU AGAIN.
"I GREW UP FAST.
"I TRAINED. COVERT OPS... SPECIAL WEAPONS... TACTICAL SYSTEMS... FIRST IN MY YEAR AT EVERYTHING.
"IT DIDN'T MATTER HOW TOUGH IT WAS, I WELCOMED IT ALL. I COULD FEEL MY MIND SHARPENING, MY BODY BECOMING STRONG.
"I HAD MADE A SIMPLE PROMISE TO MYSELF THAT DAY AT THE CEMETERY...
"I WOULD NEVER AGAIN BE A VICTIM."
I'M SO SORRY, ANNABEL.
DON'T BE. THESE "PROMETHEANS" HAVE COME OUT OF THE SHADOWS AT LAST -- WE FINALLY HAVE A FACE AND A NAME...
AND I HAVE A TARGET.

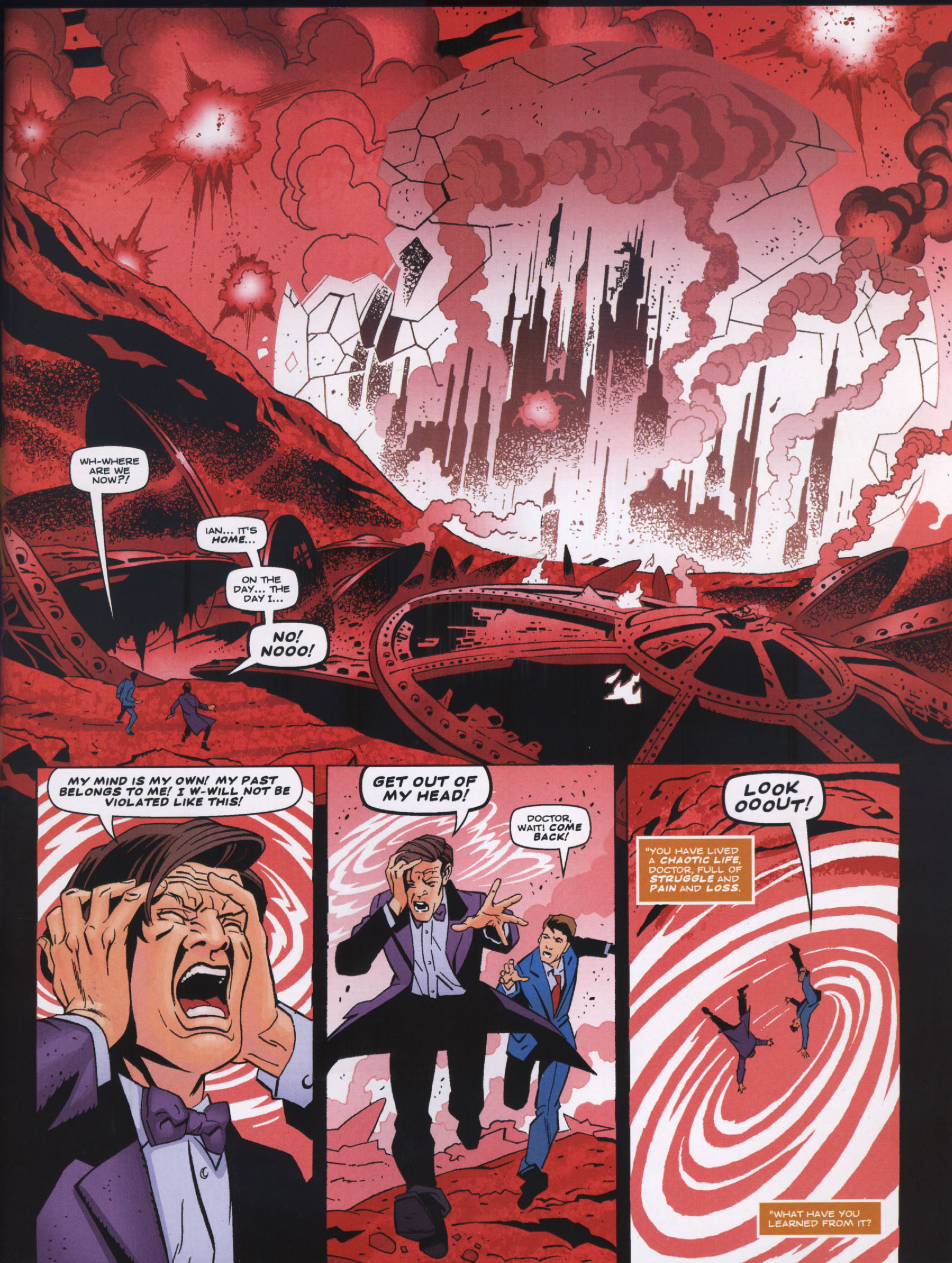

OWWW...
IAN...?
DOCTOR... WHERE ARE WE...?
I KNOW THIS PLACE -- MI6 HEADQUARTERS, IN VAUXHALL CROSS! AND LOOK AT THE STATE OF IT...
IT'S LIKE A TORNADO CAME THROUGH HERE...
THEY CUT A HOLE IN THE ROOF, SLICED CLEAN THROUGH IT LIKE TINFOIL. THEN THEY MADE IT RAIN...
THE WATER WAS LACED WITH A PSYCHOACTIVE CHEMICAL THAT INDUCED EXTREME PARANOIA. THE LAB BOYS SAY IT'S INERT NOW, BUT BEST TO BE ON THE SAFE SIDE.
THE CYBERMEN TOOK EVERYONE PRESENT. THE VIDEO FOOTAGE SHOWS THEM BEGGING TO GO. RATHER UNPLEASANT VIEWING...
AND THE CYBER-SHIP?
DESTROYED. I THINK WE CAN SAFELY ASSUME THE WORLD HAS BEEN SAVED YET AGAIN BY OUR OLD FRIEND...
THE DOCTOR. IT'S ALWAYS THE BLASTED DOCTOR...
I KNOW WHAT YOU'RE THINKING, PATRICK...
ONLY BECAUSE YOU'RE THINKING IT TOO. MI6'S HIERARCHY IS GONE, HUGO. EVERYONE STANDING IN OUR WAY IS DEAD.
WE FINALLY HAVE A CHANCE TO PUSH THROUGH SOME REAL CHANGES...
WHY CAN'T THEY SEE US?
BECAUSE WE'RE NOT HERE. WE'RE INSIDE A MEMORY.
THIS IS 2005, THE AFTERMATH OF AN ATTEMPTED INVASION OF EARTH. PATRICK LAKE AND HIS COLLEAGUE HUGO WILDING ARE CLEANING UP...
... NOT FOR THE FIRST TIME, AN ALIEN INTELLIGENCE CAME WITHIN AN INCH OF WIPING OUT HUMANITY. SO WHAT SHOULD WE DO NOW? PATCH UP THE HOLE IN THE ROOF AND CARRY ON AS IF NOTHING HAPPENED?
WHAT ARE YOU SUGGESTING, PATRICK?
IF MI6 -- AND INDEED, OUR ENTIRE SPECIES -- IS TO SURVIVE, WE MUST BEGIN TO OPERATE ON A FAR MORE EXPANSIVE SCALE.

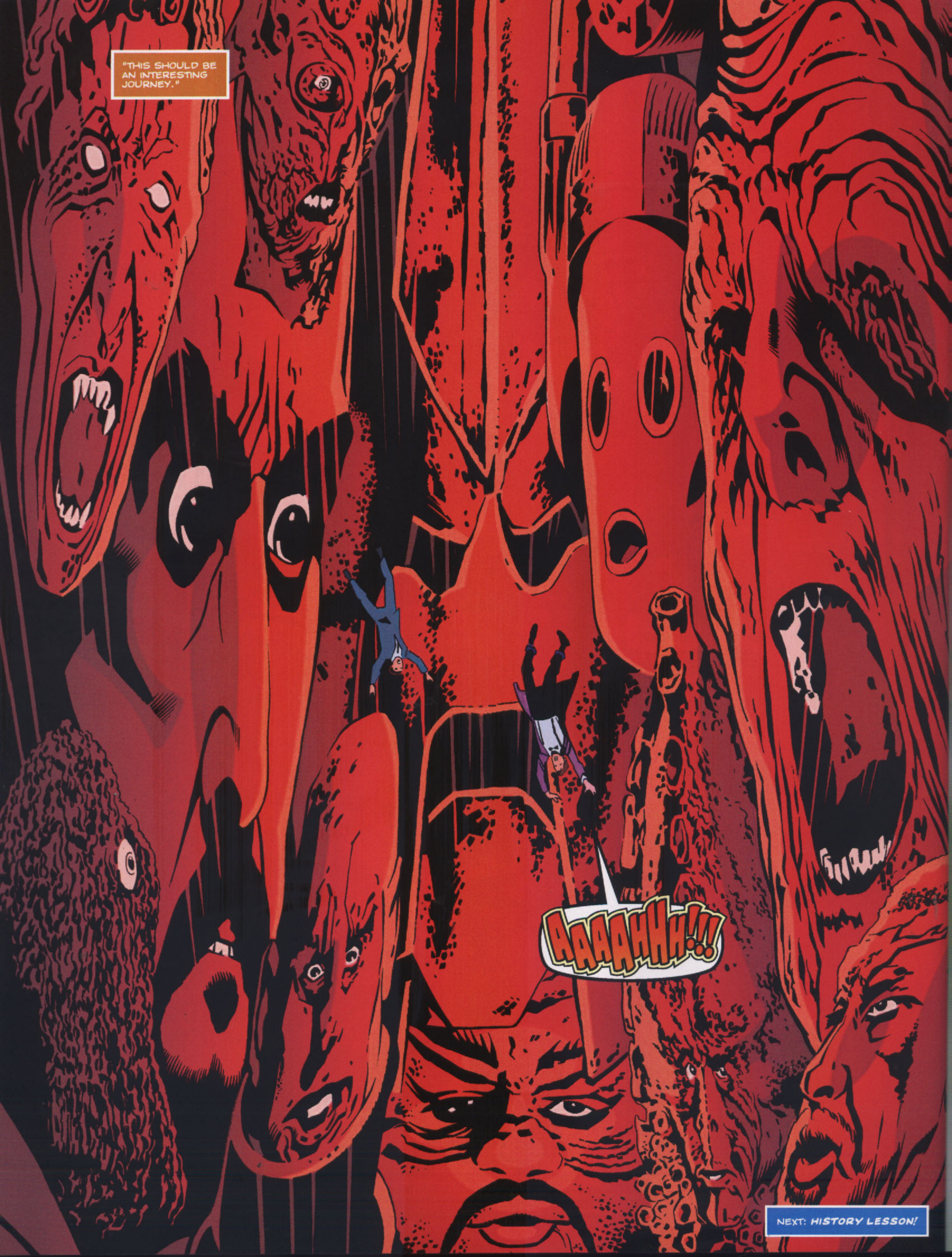

UNIT AND TORCHWOOD ARE FINE ORGANISATIONS, BUT THEIRS IS A RESPONSIVE ROLE. THEY ONLY BEGIN TO FUNCTION AFTER THE ENEMY HAS ARRIVED.
WE NEED TO BE UP THERE. WE NEED TO TAKE THE FIGHT TO THEM.
WE PROPOSE A NEW DIVISION OF MI6.
IT WILL GATHER INTELLIGENCE, INFILTRATE THE ENEMY AND, WHEN NECESSARY, ELIMINATE THEM...
LONG BEFORE THEY REACH OUR SHORES.
YOU WANT TO OPERATE... IN SPACE?
WE CAN DO IT. WE'VE AMASSED A WEALTH OF ALIEN TECHNOLOGY IN THE LAST CENTURY...
MOST OF IT INDECIPHERABLE...
NO LONGER, GENTLEMEN. WE HAVE RECENTLY LOCATED A KEY THAT WILL UNLOCK ANY DATA SYSTEM, NO MATTER HOW ESOTERIC...
THE DOCTOR'S SONIC SCREWDRIVER, TAKEN FROM THE ESTATE OF THE LATE, UNLAMENTED YURI AZAROV.
OH, HUGO, YOU CAD. THAT IS NOT CRICKET...
WE'VE SHIFTED AGAIN...
...AND THEN WHAT DO I HEAR? YOU'RE THE ONE WHO'S BEEN BLOCKING MY TRANSFER TO UNIT! WHAT THE HELL ARE YOU PLAYING AT?!
ANNABEL, IF YOU'D JUST SHUT UP FOR HALF A SECOND, I'LL TELL YOU...
I'M WORKING ON SOMETHING BETTER. A NEW PROJECT.
AND I WANT YOU INVOLVED.
...IT'S CONVERTED CYBER-ARMOUR, WITH A FEW TWEAKS. IT'LL GIVE YOU ENHANCED STRENGTH, A DISGUISE FUNCTION, EVEN LIMITED INVISIBILITY.
THIS IS HOW WE DO IT. WE USE THE ENEMY'S WEAPONS AGAINST THEM.
VREEE!
HOW DO YOU FEEL?
LIKE A FORD FOCUS.
IT'LL GROW ON YOU.


... SHE'S *BEAUTIFUL!*
IT'S AN *AMARANIAN STAR-HOPPER.* THEY FISHED IT OUT OF THE INDIAN OCEAN LAST YEAR -- TECH DIVISION SAYS IT'LL BE SPACEWORTHY IN *SIX MONTHS.*
THERE'S AN INTERESTING PLACE LISTED ON ITS FLIGHT LOGS CALLED "CORNUCOPIA"...
DOCTOR, JUST WHO *IS* PATRICK LAKE...?
A MAN WITH A VERY BIG HOLE IN HIS LIFE.
BEST BIRTHDAY PRESENT EVER, DAD.
GLAD YOU LIKE IT, PUMPKIN PIE.
THEY ACTUALLY DID IT. *MI6 IN SPACE.* THIS REALLY IS THE DAY FOR *CATASTROPHIC* IDEAS...
OVER THERE, *LOOK!*
IT'S THE REAL LAKE!
DOCTOR, THEY'RE INSIDE ME... LEARNING EVERYTHING... Y-YOU HAVE TO STOP THIS...
KILL ME...
OH, *SO* DRAMATIC. THEY NEED YOUR *CONSCIOUS* MIND FOR THIS TYPE OF PROBE.
SLEEP.
SSSSSSHHHHHHSSSSSSS
THE LANDSCAPE'S CHANGING AGAIN!
I'VE SHUT OFF THE FEED. NOW WE'LL SEE WHERE WE *REALLY* ARE...


DOCTOR, IT'S **MASSIVE!**
IT... IT LOOKS LIKE THE **NEURAL SYSTEM** OF A **HUMAN BRAIN!** EVERYTHING KEEPS **SHIFTING** -- THERE ARE **SYNAPTIC LINKS** FORMING, **DENDRITES** EXPANDING, ELECTRICAL IMPULSES RACING BETWEEN **NEURONS** -- IT'S **INCREDIBLE!**
NOW WE KNOW WHAT THE PROMETHEANS HAVE DONE WITH ALL THAT **METAL** THE TRIBE'S BEEN GATHERING...
LOOK WHAT IT'S **PROCESSING**... SYMBOLS FROM CELTIC, AZTEC, GREEK, SUMERIAN CULTURES... EVERY HUMAN SOCIETY IS REPRESENTED...
AND EVERY SINGLE SYMBOL IS DEPICTING THE SAME THING...
THE SUN!
SUN-WORSHIP IS THE FOUNDATION OF EVERY RELIGION -- THE SUN IS THE ONE SYMBOL THAT **CONNECTS** ALL HUMANITY.
EVERYONE INSTINCTIVELY RECOGNISES IT AS A SOURCE OF **POWER,** OF **LIFE,** OF **STRENGTH...**
THE AZTECS SACRIFICED THOUSANDS TO IT. AND ZA'S TRIBE -- THEY WORSHIPPED "ORB", REMEMBER?


"WHAT IS BURIED IN MAN...?"
IS *THAT* WHAT THE PROMETHEANS DID? IMPRINTED THE ***SOLAR SYMBOL*** ON HUMANITY'S COLLECTIVE ***RACE MEMORY?*** BUT ***WHY?*** WHAT'S ALL THIS MALARKEY ***FOR...?***
I SUPPOSE WE CAN TRY ASKING THEM...
HELLO, CHAPS. WHAT HAPPENED TO YOUR PET BLOODHOUNDS?
ZA AND HIS PEOPLE ARE ELSEWHERE, DOCTOR...
"THEY BELIEVE THEIR DESTINY IS AT HAND...
"AND THEY ARE QUITE CORRECT."
DID YOU ENJOY YOUR LITTLE ***RUMMAGE*** INSIDE HIS ***MIND?***
PATRICK LAKE DOES NOT UNDERSTAND -- WE ***AIDED*** HUMANITY IN ITS STRUGGLE WITH THE MAVORA.
NO, YOU PRESERVED YOUR ***SPECIMENS*** FROM ***OUTSIDE CONTAMINATION.*** WHAT WERE YOU EXPECTING, A ***STANDING OVATION?***
YOU'RE NOT ***BENEFACTORS.*** YOU'RE NOT ***TEACHERS.*** YOU'RE ***VIVISECTORS!***
THERE IS A TOWERING WALL OF ***ANGER*** WITHIN YOU, DOCTOR...
WE CAN ***HELP*** YOU...
YOU ARE AN ***UNRULY CHILD*** DESPERATELY IN NEED OF OUR ***GUIDANCE...***
DON'T CHANGE THE SUBJECT, WE'RE TALKING ABOUT ***YOU!***
NO, DOCTOR. IT IS WELL PAST TIME...
YOU FACED THE ***TRUTH.***
SSSHHHHHHHSSSSS


WH-WHERE ARE WE NOW?!
IAN... IT'S *HOME*...
ON THE DAY... THE DAY I...
NO! NOOO!
MY MIND IS MY OWN! MY PAST BELONGS TO ME! I W-WILL NOT BE VIOLATED LIKE THIS!
GET OUT OF MY HEAD!
DOCTOR, WAIT! *COME BACK!*
LOOK OOOUT!
"YOU HAVE LIVED A *CHAOTIC LIFE*, DOCTOR, FULL OF *STRUGGLE* AND *PAIN* AND *LOSS*.
"WHAT HAVE YOU LEARNED FROM IT?


"THIS SHOULD BE AN INTERESTING JOURNEY."
AAAAHHH!!!
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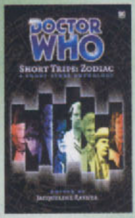

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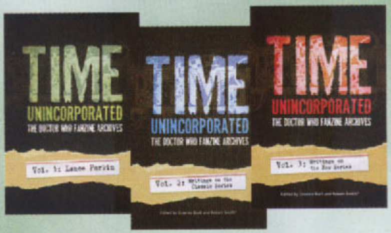

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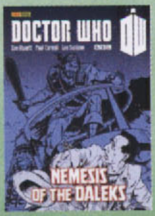

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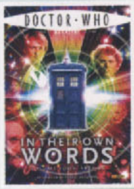

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THIS ISSUE EPISODE 727 - GRIDLOCK

IN A JAM!

Will this month's episode leave the team in a crabby mood, as they navigate their way along the congested highways of New Earth?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Emma, your telly's on the blink!" announces Chris.

"There's nothing wrong with my telly, thank you very much," Emma replies, as the static clears to reveal a cheerful, blonde woman who delivers the latest traffic news.

"Do you think Sally Calypso is named after Radio 2's Sally Traffic?" asks Will.

The Time Team aren't the only ones watching the traffic report – also tuning in are a worried-looking couple in a futuristic car.

"I love how they've been made to look like the subjects of *American Gothic*. Nice touch!" says Will.

"The potted plant in the corner of their rickety space car is great," adds Emma. But a pot plant is the least of the unfortunate couple's worries – there are some terrifying noises coming from outside their vehicle as they desperately call for help.

"That's two off-screen deaths already, and we've hardly started,' says Emma, sadly.

"That was a fantastic teaser!" enthuses Michael. "Hooked already. Lovely broad strokes of sci-fi, adventure and mystery," he adds.

Elsewhere in space and time, the Doctor decides to give Martha one more trip before home time – but Martha's suggestion that they could visit the Doctor's home planet doesn't go down too well.

"The Doctor's description of Gallifrey is beautiful and, given we know it's long gone, quite touching," says Michael.

"You can see the yearning in his eyes," agrees Emma. "Is the red grass as remembered through rose-tinted glasses?"

Chris reckons they must have spruced Gallifrey up a bit before the Time War, given the state we saw it in during the 1970s and 80s. "Did they cover the Death Zone in pretty red grass too?" he wonders.

"The Doctor is clearly getting fond of Martha, but he's still too guarded to let himself open up," says Michael. "Come on, Doc – you can do it!"

"Kindly refrain from addressing him as 'Doc'," tuts Will.

With Gallifrey ruled out for obvious reasons, the Doctor has another suggestion. "New New York?" says Will. "And the New New New New New New New New New New New New New New New York joke? I think we've been here before," he says, warily.

"Is this the Doctor's version of taking a date to see his favourite movie to test her response?" asks Emma.

"I love that the arrow from the end of the last episode is still stuck in the TARDIS door," says Michael. "Nice continuity."

Nice isn't quite the right word for where the Doctor and Martha have landed, though. "I'm not sure that rainy brick alleys were what Martha expected from the future, or indeed what I was expecting!" says Emma, remembering the lush apple grass that the Doctor and Rose once frolicked in.

The Team are delighted to see a familiar face, and a familiar Face. "It's Novice Hame!" yells Emma. "And the Face of Boe – back with a vengeance! Wait, didn't the Doctor save him last time? Why are they plotting together?" she wonders.

Back in the alley, the Doctor and Martha's arrival has prompted three suspiciously happy pharmacists to appear, touting for business. "What have they been doing in their booths all this time?" wonders Michael.

"It must be dark in there too," says Will. "Maybe they're developing photos?" The actual explanation is rather more sinister.

"The mood drugs are a scary concept – all rather *Blade Runner*, with a hint of *Judge Dredd*," says Chris.

"It's a great alternative to using drugs in the plot," says Emma. "I wonder if you can do mixtures, like 'happiness with a tinge of regret'?"

A young woman appears, looking for something to help her forget her parents who went off to the Motorway and never returned. "Seeing the daughter of the people who died in the pre-titles scene is a nice touch," says Michael. "It means nothing to the Doctor, but it's a nice link for us viewers."

"Oh! I hadn't registered that," says Will. "There's something quite like the Seventh Doctor era about this, isn't there? The people lost on the motorway are reminiscent of the disappearing Killjoys, or those going to the basement of Paradise Towers. And also Floor 500 from *The Long Game*, I suppose."

"Ooh! Martha's been kidnapped by a man from *Footballers' Wives*," says Will.

"And a ghost!" says Chris, as *Being Human*'s Lenora Crichlow appears.

The kidnappers, Milo and Cheen, need Martha because there's only two of them and they need three in their car. But why? Martha's given a patch of Sleep before she gets the chance to ask, and the car flies off down the alleyway, with the Doctor powerless to stop it.

"Freema Agyeman is very good as Martha here," says Michael. "Angry and also worried about what the moods could do to her."

"The idea of taking a car-sharing policy and turning it into a sci-fi thriller is brilliantly bonkers," says Will. "This is *so* a Russell T Davies episode."

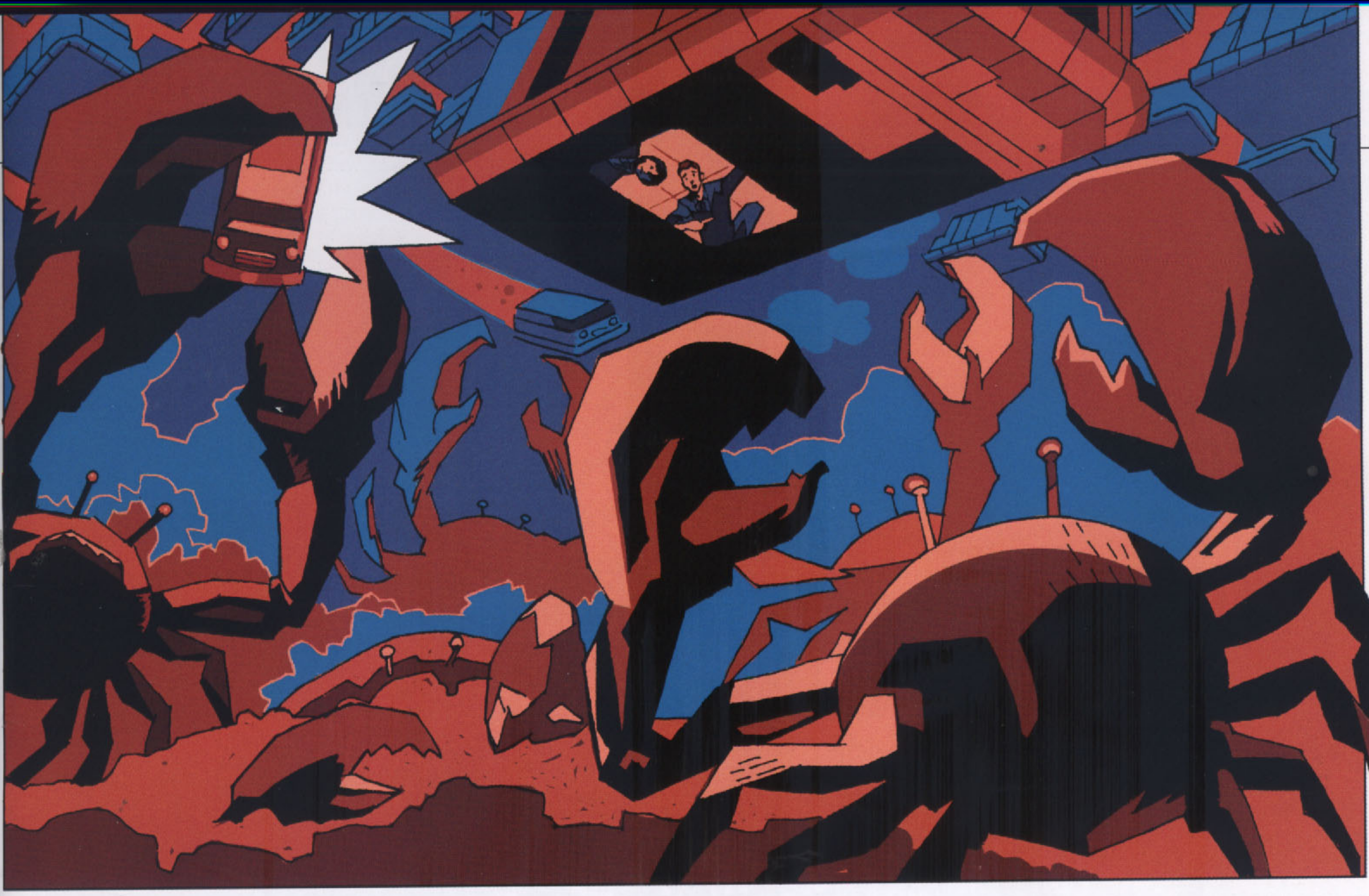
LIKE THAT? WATCH THIS!

It's a long time since the Doctor first encountered the Macra...

EMMA SAYS: Destruction of the Macra sits easy on the Doctor's conscience. Perhaps enraged by their exploitation of humanity in a vulnerable state, he doesn't flinch at wiping them out on both occasions they cross his path.

Unlike their role in *Gridlock*, *The Macra Terror* (1967) has the crafty crabs stalking their human victims in a more deliberate manner, but both stories point a finger to the real-world consequences of the influence of the media.

We may not be able to watch the episodes themselves, but picking your way through the surviving photos, clips and audio tracks of Patrick Troughton, Anneke Wills, Michael Craze and Frazer Hines is a delightful experience in itself!



> **"It's a very bold premise – it's a sign of a show that has settled down and is confident. I'm finding the set-up slightly eerie."** – WILL

Michael is wondering why the Doctor is getting quite so angry with the pharmacists. "I know drugs are bad, but maybe that's just New Earth's culture," he says. "They've not actually *done* anything to him."

Chris isn't quite convinced, either. "The Doctor vs drugs! Apparently, all problems can be solved by shouting at them," he says.

Back in the car, Cheen is trying to convince Martha that they mean her no harm. "Erm, why is Cheen wearing an honesty patch?" asks Chris. "Are they having relationship troubles? Is it a good idea for them to be locked in a confined space together for this long? Also, if Martha had been far more unreasonable, which she had every right to be, they could've been yelled at for six years straight!"

Emma is more worried about the very slow progress the cars are making. "Ten miles in six years?" she says. "Why aren't these future humans big fat blobs. If they spend all their time in their cars, how do they get any exercise?"

"Hang on," says Will, "do they have six years of food? Wouldn't it be better to build a pavement?"

Possibly not - the Doctor has made it onto the smog-filled motorway, on foot, and he's soon coughing his lungs up. The reason for the pollution soon becomes clear as he looks up to see lane after lane of cars, none of which are moving. Fortunately, a kind soul saves the Doctor from choking to death.

"IRISH CAT MAN!" cheers Michael. "You know, there aren't all that many Irish characters in the history of *Doctor Who*. This is a shame. Ardal O'Hanlon is very good."

Irish Cat Man, *aka* Brannigan, is also stuck on the Motorway with his wife, Valerie, and their rather unusual offspring.

"Actual kittens?" splutters Will. "How does that work? Wouldn't they be half human and half cat person? Or maybe it's better not to ask. I'm not sure this story makes much logical sense. Although I don't seem to mind all that much."

Emma agrees: "As much as I find the concept utterly ridiculous, I like the matter-of-fact way they slowly reveal the idea of the time-scale involved in travelling on the motorway," she says.

As Martha, Cheen and Milo get permission to descend to the Fast Lane, the Doctor is introduced to some of the Motorway's other inhabitants.

"Two lovely old lesbian married ladies. Brilliant!" says Michael. "Russell sketches these characters so quickly and convincingly."

Emma has fallen in love with the Cassinis' car. "I want that 1970s parlour décor. It's great that doilies will somehow prevail over 50,000 years," she says.

Down in the fast lane, things aren't sounding too good. "Hurrah! Mysterious noises! This is pressing all the right buttons," says Michael.

"There's something in the depths, in the smog," says Emma. "Something not very nice, and everyone's pretending it's not happening."

Will considers this for a moment, then replies: "This is *Doctor Who*: my money's on huge and hungry monsters rather than air vents."

The Doctor has, by now, worked out where Martha's been taken, and is trying to find a way to get to the Fast Lane himself.

"I like the Doctor taking responsibility for Martha," says Michael. "This is the Doctor we know and love. It's odd, but this story does have and old-fashioned feel to it. I can see Tom Baker talking to a big cat, while trying to save Romana," he adds.

Chris isn't so sure. "This episode feels very awkward. Not in its execution, or its writing. It's just a very unusual premise with an unsure feel," he says.

"I think it's very bold and a sign of a show that's settled down and confident," argues Will. "And I'm finding the set-up slightly eerie."

"The Doctor's probing into the lack of police is bringing out despair in the passengers," says Emma. "No-one wants to believe they've been abandoned."

"Is this spirituality?" asks Michael, as the people of the Motorway form a choir to sing *The Old Rugged Cross*. "Normally I'd think it has no place in *Doctor Who*, but these people are clearly united by what is, to us, a religious song. However, there are no other obvious symbols of faith. It's a brave pause in a fast-paced story, and explains why people put up with the status quo."

Brannigan the cat.

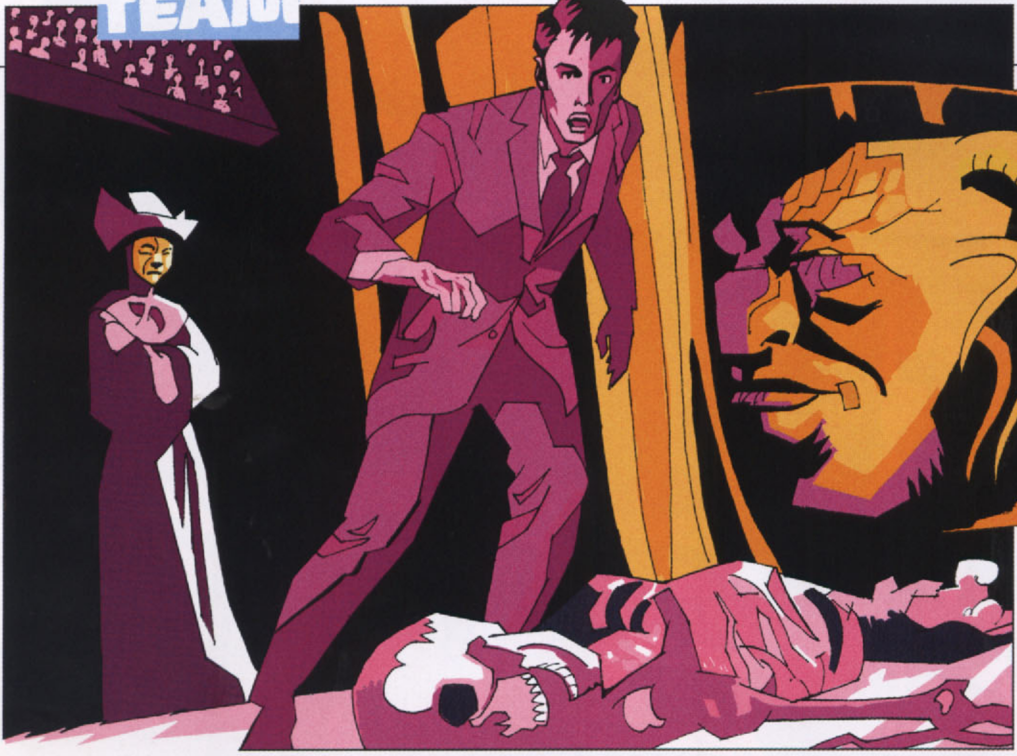
Will is also moved by the hymn. "A genius moment, bringing all the cars and passengers - and the Doctor and Martha - together. And what a brave, different thing to do in a Saturday night adventure serial," he says.

After this pause for reflection, it's back into the action, as the Doctor makes his way down to the Fast Lane and Martha - one car at a time.

"I love all the different characters and species as the Doctor drops through the cars," says Chris.

"All very barmy and quickly sketched," agrees Michael. "You can easily imagine Sylvester McCoy going down through the lanes of traffic using his umbrella, can't you? What lovely visuals. Russell T Davies mentioned *2000 AD* as an influence for this story, and this does remind me of some of the brilliantly inventive aspects of *Judge Dredd*."

"Bowler hat man reminds me of Arthur Dent," says Will, as the Doctor pops into a suited businessman's car. ►



'The Macra are not just bigger, they're dumber. Seems a waste, but I don't mind too much...' - CHRIS

"No, that's Max Normal, Judge Dredd's pinstripe informer," says Michael.

After the Doctor manages to get some air vents working to see what's going on in the foggy depths, an old monster is revealed. "Macra! Brilliant, snappy Macra!" says Will. "Just when you thought this episode couldn't get any more insane."

"THERE IS NO SUCH THING AS MACRA!" insists Michael. "Ooh, they've grown."

"They're not just bigger, they're also dumber," says Chris. "Seems a bit of a waste. Mind you, they're not a very likely returning monster, so if this is how to get them a reappearance, I don't mind too much."

Martha learns that the Fast Lane isn't necessarily the best place to be when the car ends up on the business end of some Macra pincers, and she has to think quickly to avoid being snapped to death.

"Martha's very good at applying logic to a problem and finding a solution. She's very sharp," says Michael, as her idea of switching everything off and hiding in the fog seems to work.

Back in the businessman's car, there's another unannounced visitor. "Ha! The Doctor instinctively hugging Novice Hame, and only then remembering she was a baddie," chuckles Will. "Her redemption is yet another beautiful moment in this episode."

Hame teleports a furious Doctor away from the Motorway to the Senate building. "Oh, Murray Gold," says Michael. "Working your magic with the music. The scene as Hame explains what happened to New Earth is heartbreaking. And Anna Hope is playing her beautifully, too - there's a lovely sadness to her performance."

"That's a lot of skeletons," Will says. "Blimey, what a morbid setting. Suddenly the motorway stuff seems less terrible. And it's all the fault of Bliss. Don't do drugs, kids!"

Emma is a bit confused. "I initially thought they all died from the Bliss, but it seems like the virus is actually a separate thing," she says.

"I think it developed in the chemical," suggests Will. "Like viruses... don't. So, er, it's a special virus. Extra horrid."

The Face of Boe, it seems, has been keeping what's left of New Earth going, plugged into the system and using up his own life force. The Doctor tries to boost the power to allow everyone on the Motorway to fly up to freedom, but it takes a final, massive effort from the Face to make this happen.

With Martha safe from the Macra and reunited with the Doctor, it's also time for her to come face-to-face with the Face - who isn't looking well at all.

"Now I'm sad for a big rubber face," says Michael, incredulous. "Oh my. Who knew it would come to this, back on Platform One? He does seem to know the Doctor, doesn't he?"

"'Don't you go dying on me, you big old face!' What a great line!" laughs Chris. "And did the Face say 'Doc-TOR'? Yay!" says Michael.

"That's a damn good final speech," says Emma. "Shrouded in mystery."

Chris is also intrigued by the Face's parting words. "'You are not alone.' Intriguing! And Martha *so* wants a bit of Doctor! 'You've got me - is that what he meant?' You naughty little thing. Shame he's seemingly oblivious. But at least he's opening up to her now."

"Freema Agyeman is doing great work," says Michael. "The scene where she talks about the Doctor and realises how little she knows about him is very touching and unusual. I love that this story isn't afraid to stop and talk," he adds.

"And yet it feels like a fast-paced action story at the same time," says Will.

"With the Doctor opening up to Martha, I think I've got something in my eye," confesses Michael.

As the team watch the Doctor tell Martha tales of his home planet, Emma has mixed feelings. "I think I liked this episode," she says. "It's not easy to love, but it's a strangely elegant metaphor for life's unsure journey, and there were some great characters."

Michael is much more emphatic. "I utterly adored that," he says. "Big sci-fi ideas, and lots of addressing the Doctor and Martha's relationship. Brave pauses and some genuinely touching moments."

Will agrees: "Inventive, claustrophobic, grubby, mad, silly and beautiful, over and over again. And with a big question left to answer!"

Chris is, like Emma, a bit more on the fence. "What a fun episode, if a little bit weird in places. Some good performances, a great excuse to showcase the design, make-up, costume and set-dressing teams' skills off, and, most importantly, a... hang on - was that a Dalek?" he asks.

"And pigs. Pigs!" shrieks Will. But that's all for next time, when the Doctor and Martha meet cabaret Daleks playing at prohibition-era (real) Noo Yoik construction mafia, and the Time Team witness the birth of one of the most extraordinary monsters in all of creation... **DWM**

AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL: After his initial reluctance to take on a new travelling companion at the end of *Smith and Jones*, it is hilariously obvious that the Doctor has no intention of letting Martha go any time soon and is already making excuses for her to stay. "One trip to the past, one trip to the future..."

Novice Hame reformed.

GAVIN CHAPMAN-WOODS, VIA EMAIL: It's a brilliant touch to make an obscure monster like the Macra the 'big bad'. And the speech from the Doctor at the end of the show is very moving.

CHRIS LINDSAY, VIA EMAIL: *Gridlock* is a wonderful exploration of humanity's (and Cat People's) attempts to make sense of a meaningless existence. Love, religion and giant crabs! Profound, moving and totally bonkers. One of Russell T Davies' masterpieces.

ANDREW CURNOW, VIA EMAIL: When the travellers on the road unite to sing *The Old Rugged Cross* it's unbearably moving, regardless of your religion; and for the Doctor, it's a sad but necessary reminder of his loss. It's lovely to give David Tennant the chance to tell the story of the Time War... and lovelier still for all us fanboys, to hear him all but quoting Susan (from *The Sensorites*).

STEPHEN ELSDEN, VIA EMAIL: Rather like the lost story *The Macra Terror*, *Gridlock* will always be remembered for a few brief flashes of a crab's claw.

In issue 460, The Time Team will be watching *Daleks in Manhattan/Evolution of the Daleks* and then in issue 461 it's *The Lazarus Experiment*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 11.

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ONE OR MORE REGULARS INCARCERATED...	275

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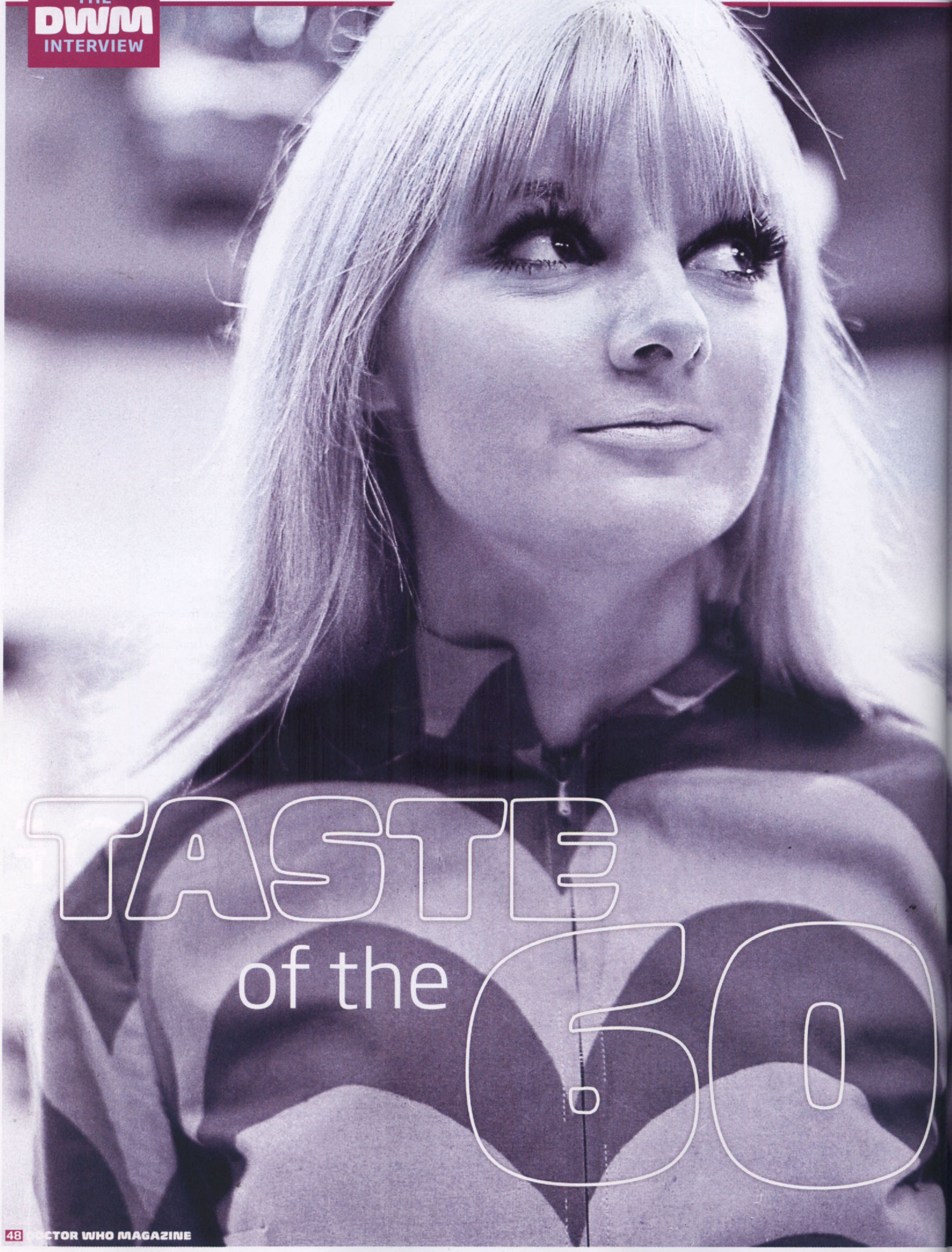


TASTE of the 60

© FANTOM FILMS

She joined *Doctor Who* as companion Polly just as the series approached its most pivotal moment – the transition from the First Doctor to the Second. Anneke Wills is delighted by her place in TV history and proud to still be associated with the series...

INTERVIEW BY **MARK WRIGHT**

"Just recently, a lovely lady has got through to me and said, 'Anneke, I knew your mother in the 1960s in Spain, and I've got all these letters that she wrote to me over the years.' So suddenly all these letters have come back from my mother. And it's all because of my wonderful website and *Doctor Who*, which has made my year wonderful."

DWM finds Anneke Wills in a contented, contemplative frame of mind when we catch up with her. Anneke played Polly, swinging 60s companion to the First and Second Doctors from 1966 to 1967 at a time when *Doctor Who* was undergoing a huge change. It's hard not to feel contented and contemplative too as she chats to **DWM** from her rural home on the edge of Dartmoor. Anneke has spent a lot of time recently looking back to the past, and her energy (and full-bodied laugh) is highly infectious as she draws us into her eventful life story.

"I'm amazed," she continues happily on the subject of her mother, "because I read these letters, and she's just like me. Every three weeks she was off travelling. She had no patience for fools, and she was off! She had this great place in Spain where all the travellers would come and she'd hang out, having these great philosophical conversations."

Anneke Wills began acting at the age of 11 with a small role in the film *Child's Play* in 1954. She gave her fee to her mother, but was utterly convinced that acting was her future. She trained at London's Arts Educational School and from 1955 onwards she was rarely out of work for the next 15 years.

Throughout the 1960s, Anneke's star was very much in the ascendant. Aside from her stint in *Doctor Who*, she clocked up roles in *Emergency Ward 10*, *The Likely Lads*, *The Avengers*, *The Saint*, and many one-off plays. In a 2012 interview for the *Radio Times*, Anneke said, 'I was the taste of the 60s and I knew if I went along for something I'd get the part.' "Did I really?" is her embarrassed response today. "How very showy-off!"

DWM's curiosity is piqued; what did she mean by 'taste of the 60s'?

"I think I said I was the taste of the 60s because I'd trained. I'd come up through the BBC, I'd trained since 1952, so by the time I exploded into 60, 61, 62, then yes, I was in everything they could get me in, ITV and the BBC. I was doing major roles in the Wednesday Plays, the Armchair Theatres and all those wonderful dramas." Again, looking back at a past that seems to be a constant delight for Anneke in 2013.

"It's interesting, because this year they're going to be putting *The Avengers* on YouTube, and I did a film in 1959 – *Some People* – which is being put out in August. This was early work. For me, looking back, I lift the page, and have a look, and I think, ooh, that's interesting. Because, before I did *Doctor Who*, I did just about everything."

Part of that 'everything' included the role of Roberta in a 1957 BBC production of *The Railway Children*, which brought with it more recognition than perhaps Anneke was comfortable with.

"I was on the cover of the *Radio Times* for *The Railway Children*. The strangest thing is, I remember somebody in the street saying, 'Ooh, aren't you the girl...?' And I'm stood there in the street with this person, and I said, 'No. I do look like her, but it's not me.' Because, I've always had this thing, I always like to do my work, but I like to be anonymous. It's insane now, in the town where I live, nobody knows me at all. I love all that. I creep about like an old country person. It's lovely. It gives you freedom."

The subject of freedom is something Anneke will guide us back to later, but by the mid-60s she was one of the busiest actresses in the business. When the *Doctor Who* production office was searching for a more contemporary look for the Doctor's ►

Anneke takes her first steps into the TARDIS.

The new TARDIS team, on location making *The Highlanders*.

"Before I did *Doctor Who*, I did just about everything!"

◂ companions in 1966, who better than the 'taste of the 60s' herself? Looking at contemporary pictures of Anneke that have surfaced on various picture agency websites in the run up to *Doctor Who*'s 50th anniversary, she undeniably fits the era like a Kings Road velvet glove. She wouldn't have been out of place in the Inferno, the nightclub from her début *Doctor Who* story, *The War Machines*.

"Oh yes, that was all going on," confirms Anneke when asked about the hip, partying spirit of London's West End of the 1960s. "But I was living in Fulham with children." Anneke's daughter Polly was born from a relationship with actor Anthony Newly, who she appeared with in the TV series *The Strange World of Gurney Slade* (1960). In 1965, she had a son, Jasper, with husband Michael Gough. Gough is better known to *Doctor Who* fans as the Celestial Toymaker (from the 1966 serial of the same name) and as Councillor Hedin in 1983's *Arc of Infinity*. "I would sometimes drive Mick Gough to work if he was working in the West End, then I'd drive home, and he would come home later. The whole of the 60s, actually, I was a mother. All the nightclubbing and bad behaviour went on in 59, 60, 61."

Bad behaviour. Oh really?

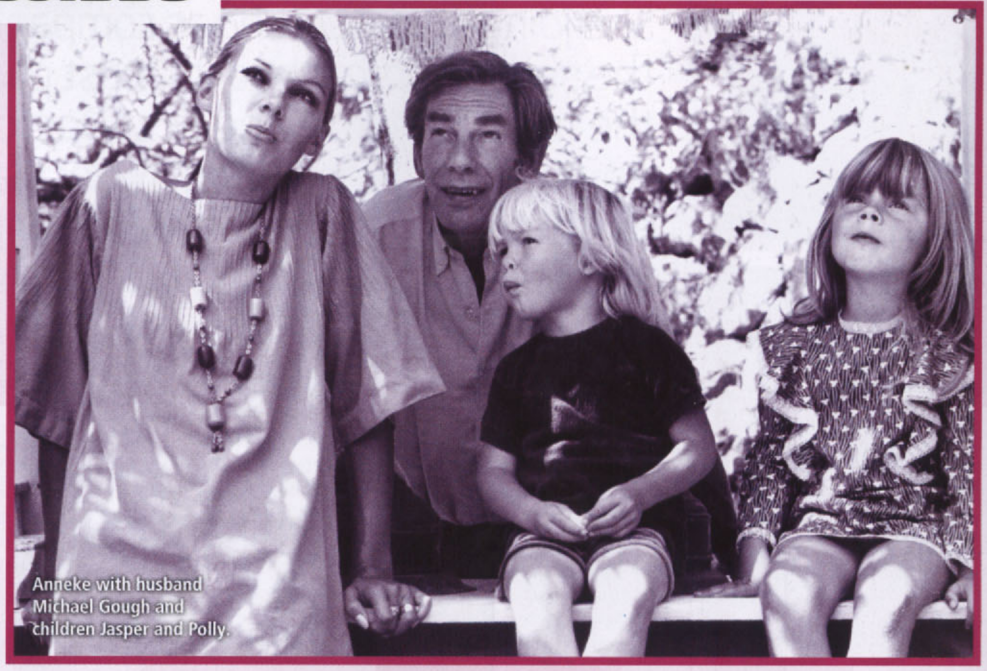
"Oh, yeah, yeah! We were wild! I mean, when I look back at what we got away with! It's always a chuckle that I have with Peter Cook's wife, Wendy, who's still my friend. I mean, my God, there we were, driving up St James's, totally and utterly pissed, stopped by the police, waving grandly and saying, 'Don't worry occifer, we're all pissed!' And getting away with it! Dreadful! But you know, we were young. So for me it was the early days. 62, 63, were the days when I hung out in Soho and spent my evenings in The Establishment."

It's a sign of how plugged into the social whirl of London Anneke was that she can invoke such a hallowed name as The Establishment. The Soho club was opened in 1961 by her friend, the noted satirist Peter Cook, who had found great success as part of the review show *Beyond the Fringe* with Dudley Moore, Alan Bennett and Jonathan Miller. The club showcased the talents of an edgier set of satirists and comics coming to the fore in the early part of the decade.

"That was like Heaven on Earth," recalls Anneke. "This was the way to live, because in that club, all the famous people came night after night after night, to watch these brilliant four do their night clubby thing in the evening. It was heaven, absolute heaven. And that continued on, because then when I was in *Doctor Who*, I went to the première of Peter's film *Bedazzled*. I left rehearsals and rushed off to Hampstead in a minicab to pick Peter up."

By the time of her casting in *Doctor Who* in 1966, Anneke's partying days had given way to work and domestic responsibilities. As secretary Polly, she joined Michael Craze as naval Able Seaman Ben Jackson, both making their début in *The War Machines* on 25 June 1966. The story saw the Doctor return to present-day Earth, set against a backdrop of technological advancement with the undeniably futuristic Post Office Tower at its centre. *The War Machines* would also see the sudden departure of resident companion Dodo Chaplet, played by Jackie Lane.

Does Anneke have any memories of working with the departing Lane? "Isn't it awful, I don't!" she admits. "I have to say, rather ruthlessly, I just thought, well, you're out, and I'm in. 'Scuse me, move over! We just did our little scene together, and there wasn't time. On we go! Next script. No time to look back."



Anneke with husband Michael Gough and children Jasper and Polly.

"Mick Gough had warned me about William Hartnell, so I was on red alert. Rehearsals were tense..."

While coping with the hectic production schedule of a weekly television show, Anneke and Michael Craze also had to navigate a delicate situation with William Hartnell, the star of *Doctor Who*. Hartnell had played the Doctor since the show's first episode in 1963, but continuing ill health was causing him to be temperamental on set. In the past, Anneke has talked quite openly about the difficulties of working with Hartnell but, **DWM** asks, did she make any connection with him at all?

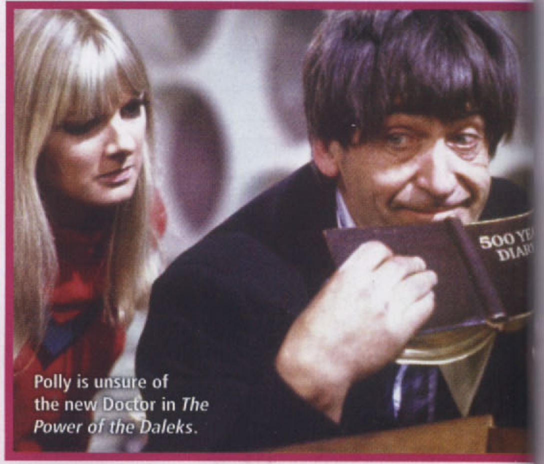
"Oh yes. What helped that was that he knew Mick Gough, so I came in with a bit of clout. I wasn't just 'some bird' wearing a very short skirt. I was Michael Gough's wife. So he had respect and treated me with politeness. That made it easier, certainly. But I had been warned by Mick Gough, who had done the Toymaker. He said, 'Don't shout at him, because he's very difficult, very short-tempered and liable to blow up at the drop of a hat.' Mick Gough was marvellous because he always gave me these good little tips as I went into jobs. I remember working with Herbert Lom. Mick Gough said, 'Watch out, he'll upstage you.' I couldn't work out why this actor kept creeping round my shoulder. He was creeping upstage so the cameras were on him! Those old actor games were not part of my training!

"Mick Gough had warned me about Bill, so I was on red alert. But this also was something that very much helped me and Michael Craze to be bonded together. We had to support each other, stand up and say 'no'. So we were all tippy-toeing around. It wasn't pleasant to have somebody exploding all over the place. It made rehearsals tense."

That tension was not to last long. Anneke and Michael would work on a further two stories with Hartnell – *The Smugglers* and *The Tenth Planet*. Then, as has been documented many times, *Doctor Who* was about to undergo the most important change in its entire history as Hartnell was recast and replaced with Patrick Troughton.

"We didn't know anything!" declares Anneke. "We were like little mushrooms, kept in the dark. It was just like when they recast myself and Michael later on. They were busy plotting away in their offices. So we didn't know Patrick was coming in, we didn't know Bill was going. Now I hear with great interest they'd been trying to get rid of him for quite a while. And he wouldn't go!"

Was there any sense that *Doctor Who* was a show that might have been coming to the end of its time? "No. We were happily collecting our 60 quid a week – which seemed like riches to us – and pressing on happily. Then, all we heard was, Bill is now going to retire, and we're going to have another actor. That was very exciting. Who will it be? I was hoping for Tommy Steel, because I fancied him! That summer, when we all took off for a break, we left not knowing. Now we look back, and say, oh, the programme was teetering on the very verge of extinction. We didn't know any of that. We just thought, they want us back in September, so that's good! ▸



Polly is unsure of the new Doctor in *The Power of the Daleks*.

"Then we knew it was going to be Patrick Troughton. I thought, wasn't he in *A Tale of Two Cities*, haven't I seen him in something... he's a good actor, but I can't remember what he's been in. Well, when he walked into the rehearsal room was the moment."

One 'Come back Bill Hartnell – all is forgiven' t-shirt later, Anneke stresses just what a sea change it was when Patrick Troughton arrived on set and gave *Doctor Who* its free pass to television longevity. "It was like day for night. He walked in, in his sweet, humble way, and we all got on our feet. We could do it then, because when we did the switch over, we had to put a bit of a lid on it because there was Bill. So it was when we got into the rehearsal room that we all got on our feet and said, 'let's get to work!'

"It's very lovely to hear how much Pat relied on Mike and me as his reality check. That he would have these notions, and the directors would say, 'No, that's too big, and too much', so he would ask Mike and I. We might tell him it was a bit over the top. We were his lodestone. What an honour that is, to have somebody like Pat relying on you to tell him if he's gone over the top or not."

With the new Doctor firmly installed and clicking into place with his existing companions, *Doctor Who* survived the change of its lead actor and was as popular as ever. Was there much recognition from the public, being in the cast of a popular weekly series?

"It wasn't like it is now, where the whole world knows you. After rehearsals we would go to Finch's pub. Up on the wall was this wonderful mural of people like Augustus John and Dylan Thomas, and there was Patrick Troughton, me and Michael Craze hanging out, having a pint, with everybody minding their own business. You know, because we were no big deal."

And while there was time for socialising and getting to know the new Doctor, there were families to take care of. "It's nothing like the way they work now, but for us, it was a full on schedule. Around the clock. When I got home, there'd be kids to put to bed, lines to learn and hubbies to sort out. So it was very full on."

The television industry of the time was very much a male-dominated landscape, both on and off screen – was that Anneke's experience of it? "I didn't actually notice – other people noticed – that in many of my *Doctor Who* stories, I'm the only female in the cast. In *The Moonbase*, it's just me and 40 guys, and one or two of the other ones. It was nice in *The Power of the Daleks* because we had Pamela Ann Davy (Janley)... it was sort of nice when there was another woman to be with, but otherwise, I was with the guys all the time. Again, you don't notice because you're just busy doing your best. And enjoying it, of course!

"And I'm ashamed to say," adds Anneke, taking on a conspiratorial tone, "doing a lot of drinking! Honestly. Some of those actors, they'd have fried their livers. In those days, we didn't know any better. It was with lovely David Dodimead (Barclay) on *The Tenth Planet*. He got us all onto the drinking man's diet! We were drinking whisky and sherry at lunchtime, and eating steak. But then again, we were young bodies. Health hadn't happened then. So we were off to the bar at lunchtime, and coming back to rehearsals for the afternoon, and then to the pub before we went home.

"And then Frazer came. More fun at the party!"

Frazer Hines joined the TARDIS line-up as eighteenth-century Scottish piper Jamie McCrimmon, after the actor impressed the production team with his appearance in *The Highlanders*. With two companions already in residence, was there ever a sense of two's company, three's a crowd?

"I think more for Michael than for me, because perhaps he didn't have as much to do once Frazer came on board. And we were a bit mean because Frazer, bless his heart, had done a lot of work, and had quite a reputation with the girls. All the girls loved Frazer. So Mike and Pat and I were a bit sort of, 'Now then, youngster, mind your manners and be in your place." Anneke laughs. "But I love Frazer. We very quickly mellowed into a good working team."

The mellow working team of Patrick Troughton, Michael Craze, Frazer Hines and Anneke continued happily for several months, travelling to Atlantis, encountering the Cybermen, giant crabs and faceless chameleons. But plots were afoot behind closed production office doors. Michael Craze was to be let go as Ben Jackson, while Anneke was given the option of continuing on with just the Doctor and Jamie.

"There are masses of opportunities for *Doctor Who* actors when they leave the show now, because of the exposure and spotlight. But, in those days, it was very dodgy. That was part of my reason for saying 'No, I'll leave with Mike. Otherwise, I shall stay in *Doctor Who* forever, and then I'll never work again.' And being an emotional nutcase, I did think I'd never work again! I started stuffing my little face, I put on weight, I cut my hair. It was only about two-and-a-half months after leaving, and then I was in *The Avengers*."

What of her co-star, Michael Craze? Anneke has been honest in the past over how she felt Michael was treated. Angry even. "It wasn't really anger," she concedes sadly as she remembers her friend, "just frustration at the meanness of the profession. Poor old Michael, he was largely overlooked at the end, after *Doctor Who*. And that was a pity, because he was beautiful. And he could do it."

Anneke's next – and it would transpire, final – starring role was as Evelyn McLean in the popular ITC adventure series *Strange Report* (1969-70). "It's not that I turned my back on *Doctor Who*, just the next minute I'm incredibly busy doing this series, which took up so much of my time. I was up at 4 o'clock in the morning, and coming home at 7, 8 at night, for six months. You don't have time to think."

The series starred Anthony Quayle as retired Home Office criminologist Adam Strange, and Kaz Garas as Ham Gynt. "It was very different from *Doctor Who*," explains Anneke, "because it was shot on film. At the same time, there was Kaz Garas and me, and we were like the companions to Anthony Quayle. He was yet another amazingly talented, very sweet, very brilliant actor. A lovely person to be around, a joy to work with. We had really very good directors. Charlie Crichton, I loved him to bits, and Peter Medak, who was a bit of a coup, because he was a big director. So once again, totally involved in deep creativity. Which is what I love, I just love it!" *Strange Report* would only run for one series, but this was not down to a lack of popularity. "They were going to do the next lot in Hollywood. Tony and I said, 'Stop, no thank you!'"

And then the star's ascendance was abruptly halted. A quick scan at Anneke's filmography on *imdb.com* lists *Strange Report* as her final work. "I went off to Norfolk. Turn around and do something else."

While the 1950s and 60s saw Anneke enjoying wild times, followed by family life and a highly productive output of constant and satisfying work, the 1970s marked the start of a deeply turbulent and unhappy period of her life.

"My marriage to Mick Gough was on the rocks," she says openly. "I thought if I go away to the country with the children and become a country housewife, maybe he'll love me." While there's a sadness to Anneke's words about this period of her life, there's also the sense of somebody reconciled with the past. "When I look back on it now, which I have just been doing, so it's all fresh... Those next eight or nine years in Norfolk, it was handy for Mick, he liked that. I arrived in Norfolk, and nobody knew me. And certainly my reputation was all gone, finished. I was just Mrs Gough, driving 20 miles a day to take my children to school."

Did Anneke miss work and the glow of the limelight? "Yes, I did miss it," she replies with a rare sigh. "On *Doctor Who's* tenth anniversary in 1973, the *Radio Times* asked me to come down to London for some pictures. And I said, 'Nah, I don't want to ►

Anneke with her *Strange Report* co-stars, Anthony Quayle (left) and Kaz Garas (right).

© REX

do that. If you want to come to Norfolk, that's okay.' They came up and took those wonderful pictures on the marshes with the Cybermen [for the *Radio Times' Doctor Who* tenth anniversary Special]. And there was lovely Michael Craze. When they all left, the Cybermen, the crew and Mike, I waved them goodbye. And I was heartbroken. That was my life, my creative life, my independence. And I'd turned my back on it.

"But, I was hearing a different drum. I don't regret. I don't regret anything. It's made me who I am today. And I'm a deeply happy, peaceful person. You can't ask for more than that, can you?"

Anneke and Gough divorced in the late 1970s – and at that juncture she went much further than Norfolk to escape and find freedom…

"I went off to this Ashram in India, with the wonderful Bhagwan Shree Rajneesh [Indian spiritual guru, 1931-90], who was later to be called Osho. I was hugely judged by everybody… 'Oh my God, she's lost the plot now, there you are, she's thrown it all up, she's sitting on her bum meditating in India!' And then because all the journalists from all over the world were sent to the Ashram because their editors said, 'we want to know what's going on in that place, because there are all these famous people going there, what's going on? Any dirt you can dig out, the better.'

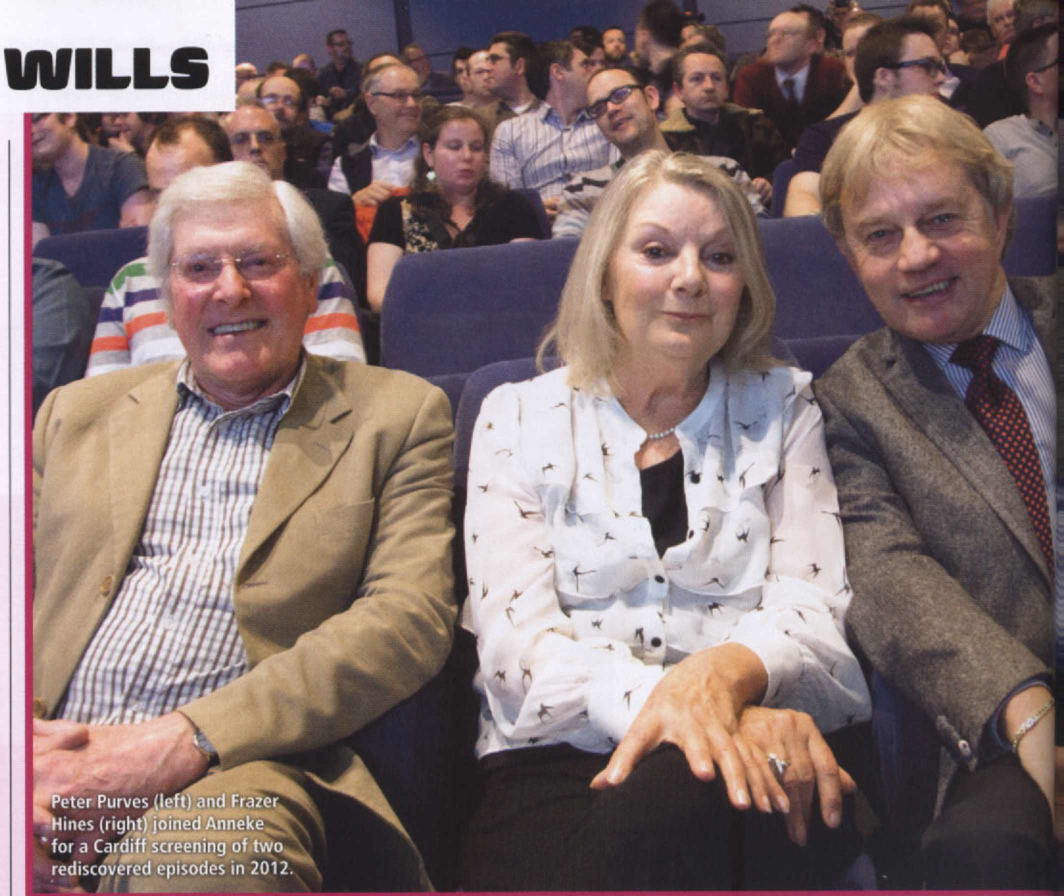
"And then we all went off to America, where I was with my son in the Oregon community. We knew Bhagwan was brilliant, we had sat there and listened to him revealing to us deep and wonderful insights. And it was all completely misunderstood. If somebody gets up and starts talking the truth, it always gets garbled. That hurt. That really hurt. And in the Gough family, I was the black sheep, I was completely judged. It hurt."

From that hurt, Anneke feels some vindication for how Osho is now regarded around the world. "He's now been recognised as the most important spiritual teacher of the twentieth century. This comes from the Dalai Llama, this comes from the Prime Minister of India, this comes from all the big deep thinkers. And we were there. That's why I gave everything up to go and sit at his feet."

The 1980s sadly brought more tragedy for Anneke. Her daughter Polly was killed in a car accident in 1982. "Just now, was the 30th anniversary of my darling Polly leaving, leaving us behind. That's why I went quiet for a bit because it was the 30th anniversary."

Did Anneke think about *Doctor Who* at all during this difficult period? "No, no I didn't. When I'd taken off and was living on the other side of the world, I'd largely left it all behind. It was when Patrick… left his body… I call it 'leaving our bodies', because that's the way it is for me. That night in 1987 I was sitting on an island in Canada, and I suddenly started chatting away to a friend. 'Oh do you know, years and years ago I was in a television programme, which was very popular at the time,' I said. Not knowing about Pat. The next day, somebody called me up and asked if I knew that Patrick Troughton had died yesterday? And I didn't know. I had no idea…"

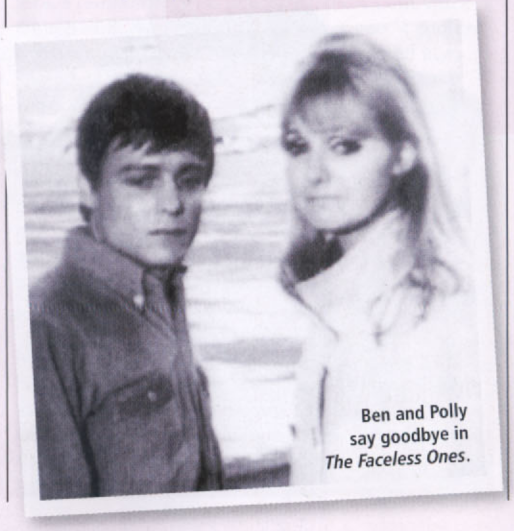
It was during the 1990s that Anneke's travels began to bring her back to the home soil – and back into the orbit of *Doctor Who*. She began to make convention appearances, being reunited with Michael Craze several times before his premature death in 1998. Now, as *Doctor Who* enters its 50th year, with Anneke a firm favourite on the convention circuit, it's like she's never been away.


Peter Purves (left) and Frazer Hines (right) joined Anneke for a Cardiff screening of two rediscovered episodes in 2012.

"Watching the returned episode was brilliant. Seeing Patrick, and remembering, my God, the talent!"

One of the saddest things for Anneke to concede about her time on *Doctor Who* is that only 12 of her 36 episodes are held in the BBC archive. "In those days, we never saw it. Michael Craze and I never saw a single episode of any of the work we'd done on *Doctor Who*. When we left, that was it. All gone! So as I rabbit away to you, all that has come from watching the reconstructions. Without those, so much of our time on the show would be lost."

A year and a half ago, Anneke's time on *Doctor Who* became a little less lost when *The Underwater Menace* Episode 2 was returned and premièred at the BFI's *Missing Believed Wiped*. "I didn't hear anything," says Anneke, clearly still thrilled at the find. "All I heard was, can you come to London tomorrow night, because this has been found. I said no, no, I can't. I'm too old, and it's icy! I can't get to London. I wish I had, though."


Ben and Polly say goodbye in *The Faceless Ones*.

How does it feel when such a fragment of memory is returned with such clarity?

"It's absolutely brilliant. Seeing Patrick, and remembering, my God, the talent. And for us then remembering, for me and Michael Craze, how amazing that was to be so close and so intimate with this man who was creating this extraordinary thing. He was absolutely amazing to work with. So that of course is what immediately comes back.

"It's a mixed thing, because you watch, and you think, crumbs, was my bum that big?! You're so, so judgmental, you have to cut the old critical person aside. So there are many layers. You watch it the first time, and think, oh God, I could have done it better, that wasn't very good. But if you can put yourself aside, and focus on the other actors. Michael Craze…" Anneke pauses for a second, remembering. "He was so beautiful, and so good. He was such a good actor."

In recent years, Anneke has taken to the written word, penning two very frank autobiographies – *Self Portrait* and *Naked*, followed up by *In Focus*, a collection of pictures from all across her life. "Written by me, by hand, with a pencil," Anneke says of her writing process. "I was scared of course, I had never written anything. And whether I could even dredge up the memories. So I started on 1 January – a good day to begin. Lit a candle, sharpened my pencils, got out the foolscap, and started going back. *I was born…* And what I found was that childhood voice. So then it was a meditation, which I do anyway. I said to everyone, leave me alone now, I'm busy working. It was wonderful. I wrote and wrote and wrote until I couldn't. Then I'd go for a walk, and I'd take my notebook with me in case I wanted to make a few notes. Then I'd come home and get on and get the wood in, and make soup. The next day it would start again. Until I had cracked it. And that was book one.

"Book two came more easily, because the memories were closer. And I'd managed to do the first one, so I was a bit more confident. I won't write any more. I don't have anything else to say. I'm living it all, that's the thing. Look at my website and here we go!"

In addition to her scribblings, Anneke has been kept busy with plenty of acting work for both Big Finish Productions and AudioGO, bringing Polly to life again for a new audience of *Doctor Who* audio listeners. We ask Anneke to imagine, just for a second, what it would be like if Patrick Troughton and Michael Craze were in studio with her. "Oh, God!" she exclaims. "This is why I do really love doing it because, in a way, when I'm reading them, I feel I'm bringing them back to life. I think, oh, there they are. And so that's enough, you get another chance. When I had to do Patrick's voice for the first time I was a bit worried about that. But now, and the more I relax into it, the more I morph into him."

Anneke's admiration for the work of Big Finish and AudioGO is something she's really keen to stress. "I just love it! We talk about how mean the profession is. Do you think if I'd carried on...?" It sounds like there's a regret about to creep in, but it's dismissed within a second. "We can't say that, because that's all speculation, which is crazy. But I'm just very grateful at 71 years old, to be given the work, put on the headphones, and do what you were trained to do. How lucky is that? Thank you!"

With 23 November 2013 fast approaching, Anneke is anticipating her *Doctor Who* diary will be rather full. "*The Highlanders* audiobook was out last year, there's a *Companion Chronicle* with Frazer – *House of Cards* – that's just come out, commentaries for the DVDs, and the paperback of *In Focus*. So 2013 is definitely going to be the best ever.

"And we're very much looking forward to seeing what Mark Gatiss has done with *An Adventure in Space and Time*. I feel blessed, because looking back over 50 years, very much in people's minds is the regeneration, our regeneration, because without Pat, we wouldn't be talking about it today. And I was there, so this is lovely. I feel enriched by my contact with the show, completely overwhelmed by the magic of still being so extraordinarily involved."

From Soho in the late 1950s, through a life of stardom, happiness, tragedy and travels, what is life like for Anneke Wills in 2013? "My life is that of the retired gardener. I've always been a passionate gardener, and to have the freedom to simply be left alone to do my weeding is just lovely. A lot of 70-year-olds, say, 'Oooh, I'm off on a cruise!' Well, I've done my travelling. I'm perfectly content to be trotting around my little place, getting the wood in. I was having a conversation recently with Tom Baker and Sylvester McCoy. If anybody could hear, what we were actually talking about was comfy shoes. And bird feeders. It's called retirement, you see. You should call this feature *Comfy Shoes and Bird Feed*!

"Life has been lived," muses Anneke as she looks back over the last hour – and the last 50 years. "Life has been well lived. And I'm content with it. But, I'm more than content because of *Doctor Who*. Otherwise I wouldn't still be connected into this lovely world. Which is so juicy and nourishing. That's the word for it. It nourishes!" **DWM**

Catch up with Anneke at *annekewills.com*

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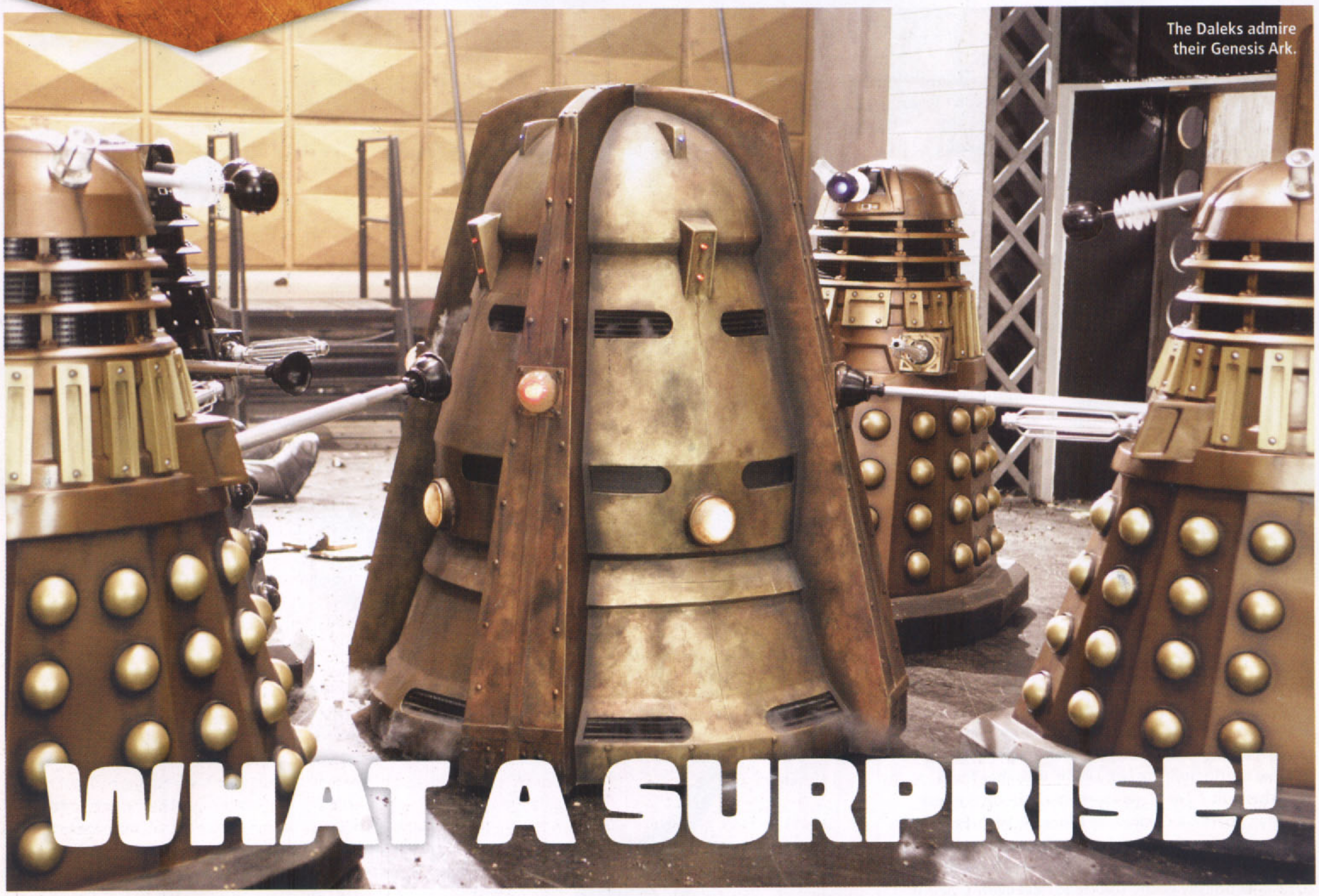
COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration...



The Daleks admire their Genesis Ark.

WHAT A SURPRISE!

The Tenth Doctor arrives, and the series is as fresh as it ever was with the audience never knowing what would happen next...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES TWENTY-EIGHT (2006)

To paraphrase the Fifth Doctor: 'That's the wonder of *Doctor Who*. You never quite know what you're going to get.'

In the show's earliest days, the audience pretty much got to unwrap a surprise present every week. No story titles, no 'episode one of four', just a few clues in the *Radio Times* or occasional newspapers. And the variety! Modern day, historical, futuristic, 'oddball'. Action adventure, psychological thriller, morality play, horror, farce. Stories narrated by characters (*Marco Polo*) or in song (*The Gunfighters*)! Stories without the Doctor appearing at all (*Mission to the Unknown*)!

But things changed. As time went by there were fewer surprises. Less room for experimentation.

The 2005 season cut out a further variable: with Russell T Davies as both showrunner and head writer, not to mention the regular tone meetings,

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JULIE GARDNER
EXECUTIVE PRODUCER

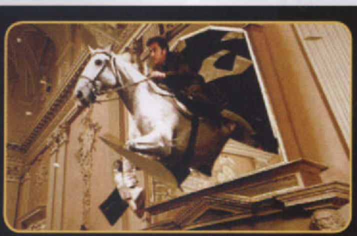
Julie Gardner, originally an English teacher, moved into television in her mid-twenties. Her earliest role was as secretary to the writer of BBC drama *Our Friends in the North* – which starred Christopher Eccleston – but it was soon obvious that she had a talent for both working with writers and making television. She made the move to television production via script editing, swapping the BBC for LWT where she worked again with Eccleston on the 2001 reworking of *Othello*.

In 2003 she became Head of Drama at BBC Wales, and brought with her a project she was already working on – *Casanova*, written by Russell T Davies and starring David Tennant. Given the task of resurrecting *Doctor Who* for prime time television, she immediately brought Davies on board and, together with producer Phil Collinson, formed the triumvirate who would create the triumphant 2005 series. In 2006, she took on the role of BBC Controller of Drama Commissioning in addition to her BBC Wales duties. Gardner remained *Doctor Who*'s executive producer until *The End of Time* – which also saw the departures of Davies and Tennant – fulfilling the same role on *Torchwood* and *The Sarah Jane Adventures* along the way.

In 2009 she became executive producer in charge of scripted products for BBC Worldwide Productions, based in Los Angeles, working with both UK and US writers to develop shows for the American market; one of her first projects was the US/UK co-production of *Torchwood: Miracle Day*.

MEMORABLE MOMENTS

"Hello, Sarah Jane."
School Reunion
She's still the same Sarah, she's wonderful, she's investigating, and she's just seen the TARDIS and realised who this strange young man really is.



"If my nightmare can return to plague me, then rest assured, so will yours."
The Girl in the Fireplace
At which point the Doctor jumps a horse from a spaceship to pre-Revolutionary France through a mirror. Hurrah!

"He can't see me. It's unlucky the night before..."
The Age of Steel
The sheer horror of what the Cybermen do summed up in a few short sentences. Poor Sally Phelan.

"Oh, that's Rose Tyler. She lives just down there. Her mother's Jackie Tyler. Nice family. Bit odd."
Love & Monsters
Elton's impossible task turns out to be slightly less impossible than expected.

STAR PERFORMANCE

BILLIE PIPER
ROSE TYLER

By the time Billie Piper was cast in *Doctor Who*, nearly everyone in the UK knew her name. Billie Paul Piper (she had briefly been named Lianne, but this was soon officially changed to Billie) had barely been out of the limelight in the decade before she became Rose Tyler.

As a young child she had appeared in adverts, and at the age of 13 she had left her Swindon home to attend drama school. At 14 she became the face of the relaunch of pop music magazine *Smash Hits* – and as such was spotted by executives at Virgin who wanted to create a new British female pop star. Although it was acting that Billie loved, she couldn't turn down this offer of stardom. Three Number One hits followed, but so did problems such as anorexia, and her private life came into the spotlight more and more, especially following her Las Vegas marriage to Radio 1 DJ Chris Evans when she was 18. Her high profile may not have initially worked in her favour as she attempted to create an acting career for herself, but her talent soon shone through. A small role in the Orlando Bloom film *The Calcium Kid* was her first step along the path, followed by a leading part in one of the BBC's modern retellings of *The Canterbury Tales*. It was this role that attracted the attention of the people who were bringing *Doctor Who* back to TV screens. Despite never having watched *Doctor Who* – she didn't even know what a Dalek was – Billie Piper fell in love with the character of Rose Tyler and desperately wanted to play her. Luckily for her – and for the audience – she got the part. Although the break-up of her first marriage – and her subsequent marriage to actor Laurence Fox – hit the headlines, further successful roles on TV (notably as Belle in *Secret Diary of a Call Girl*) and in the West End mean that she is now known first and foremost as an actor.

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The possessed Rose gets up close and personal to the Doctor in New Earth.

> 'There was a new Doctor, but the rest of the characters were so well-established that stories could be *about* them, not just happening *to* them.'

the production team could ensure a certain homogeneity across the board. There would be no startling changes in tone – or, indeed, quality – that may have plagued other periods in the show's history. And by now the formula was clearly set. As had happened for years, the TARDIS arrived, its crew investigated, there were antagonists, they got caught up in the action, there was a triumphant conclusion, The End. Stories were neatly divided between contemporary Earth, futuristic, historical. It was a solid, highly successful structure that could have been replicated for years.

Ha! They built on it instead. They brought back the surprises. Not just in the nature of the stories, but in the ways that they were told.

There was a new Doctor, but the rest of the characters were so well-established that stories could actually be *about* them, not just happening to them. They could be subverted – the body-possession in *New Earth* and the alternative reality of *Rise of the Cybermen/The Age of Steel* worked because we knew Rose and her family so well.

School Reunion did a very clever thing. It threw us into the story partway through. In a story of 45 minutes, this break from the standard formula was a touch of genius, giving us more time to spend with the characters – and especially with Sarah Jane Smith. From the lofty heights of 2013, when we're used to companions and their families popping up again and again – the only one in the last few years who's made a clean break with the TARDIS is Adam – it's maybe hard to remember what a huge deal it was to see an old face outside of an anniversary. And this actually explored the issue of what happens in life post-Doctor, the impact he has on people.

The Girl in the Fireplace is a high-concept story – something the original production team was very keen on in the early days of *Doctor Who*, if their determination to make a show based solely on the idea 'the TARDIS crew gets miniaturised' is anything to go by. As *Planet of Giants* proved, high concepts can be hard to sustain for long in an interesting manner, whereas fitting the standard *Doctor Who* formula into 45 minutes could be a challenge of a different kind.

Which brings us to *Love & Monsters*. Another masterclass in how to use the 45-minute format to its greatest advantage. It's a story that the word 'oddball' could have been coined for, practically embodying experimental storytelling in *Doctor Who*. It's told via video diary, it has flashbacks, it has music. What makes it especially clever is that it manages to be a story without the Doctor, but it's still *about* the Doctor. We've revisited Sarah Jane, and now we see how everything the Doctor does touches someone, somehow. The story may be funny and silly, but it's also thoughtful and extremely moving. Consequences aren't something *Doctor Who* has bothered with very often, apart from in the broadest strokes (*The Face of Evil* for example), but this story shows they can be touched on without robbing the viewer of action and excitement.

And then there's Daleks versus Cybermen. Although this had never actually been done before, it still seems like the distilled essence of *Doctor Who*. Action! Adventure! Monsters! Battles! But despite this, there were new, unexpected touches, that hark back to the early days in several ways. 'Planet Earth. This is where I was born. .0And this is where I died.' This is Rose's story, and she's telling it to us. Such a simple device, but so effective.

I wonder if it was tempting to leave the heartbroken Doctor deep in angst at the end of the series. I suspect most creators would have done that. But what we got was so much better. Who could predict that sudden, amazing shift in tone and atmosphere as Donna arrives? There'd been nothing like that since Dodo blundered into the TARDIS after the trauma of *The Massacre of St Bartholomew's Eve*. And just like the shadow of a caveman falling on to a police box, it set up the next story too. That's a pretty nice present to unwrap. **DWM**

THE FACT OF FICTION

THE ICE WARRIORS

In the future, Brittanicus Base fights to reverse a new ice age and melt the glaciers. But some things would be better if they remained frozen. Sssssss...

FEATURE BY **ALAN BARNES**

We all know they're actually 'Martians', of course – but as *Doctor Who* prepares to drag the so-called 'Ice Warriors' out of the deep freeze for the first time in 39 years, it's worth examining just what it is that's given these monsters their enduring appeal. Think of Ice Warriors, and you think of what? That lumbering, armoured reptile shape? Credit where credit's due: that, as this *Fact of Fiction* shows, was costume designer Martin Baugh's idea. Those sssibilant speech patterns? That was guest star Bernard Bresslaw, working at the peak of his mighty powers – just a few short months before giving warlord 'Bungdit Din' to the world in the magnificent *Carry On Up the Khyber* (1968). That rippling sonic death effect? Well, we don't know the name of the man who invented Mirrorlon, but still: man who invented Mirrorlon, we salute you!

None of these elements, however, were in Brian Hayles' original *Ice Warriors* script. Which isn't to do the author down, because the script is something special – despite its bizarre and quite unscientific rationale for a world in the grip of glacial attack. That 'next ice age' is a metaphor, of course – Hayles' frozen Earth is full of frozen people, unable to think for themselves, unable to act on their instincts without referring everything up to the faceless ones in World Computer Control. When Miss Garrett tells the Doctor, "Every decision is checked to eliminate risk of failure. Because of course, all decisions, all actions, must conform to the common good" – she sounds less like a product of some fantasy future, more like a prediction of our unthinkingly risk-averse present.

ONE
FIRST BROADCAST: 11 NOVEMBER 1967

A frozen world...

■ Soprano Joanne Brown sang over composer Dudley Simpson's *Ice Music* for *The Ice Warriors*' unique secondary titles, set against stock photographs of snow and ice.

High alarm in a high-tech Control Room installed in a period house – where computer specialist Miss [Jane] Garrett (Wendy Gifford) informs Leader Clent (Peter Barkworth) that a power stoppage has caused the Ioniser to deteriorate to danger level.

■ Clent had already introduced himself to *Doctor Who*'s audience in a specially-recorded, 75-second trailer transmitted immediately after the previous week's closing instalment of *The Abominable Snowmen* (1967). Speaking directly to camera, he described himself as "in charge of stopping the second Ice Age from destroying the European Zone"; then described how one of the scientists on his staff "has rebelled against the way I run the base..."

■ Brian Hayles' scripts mentioned neither the Leader's limp, nor his transparent walking stick.

■ Some Control Room set elements were recycled from *The Sensorites* (1964).

■ Hayles' Target Book novelisation *Doctor Who and the Ice Warriors* (1976) had 'Senior Control Technician Jan [sic] Garrett' wearing 'prim spectacles', but the author's original stage directions required her only to be 'dressed in the style of the year 3000 AD' – that style being clingy onesies decorated with patterns inspired by printed circuitry, so costume designer Martin Baugh decided.

Pull to open: The Doctor, Victoria and Jamie emerge from the TARDIS.

Despite the absence of Scientist Penley, they manage to stabilise the threat... albeit temporarily. The Computer (voiced by Roy Skelton) reports that Ioniser bases in America, Australasia and South Africa are successfully holding back glaciers – but their own Britannicus Base Europe is slipping out of phase: "Glacial advance imminent." In two hours' time, the Ioniser will be useless...

■ The Computer rotated itself by the fantastically lo-tech mechanism of having an actor hidden inside!

■ In Hayles' novelisation, the Computer's 'communications unit', with its 'streamlined, artificial head' and 'video eye' is named 'ECCO' – but what ECCO stands for, if anything, goes unrecorded. (Or could this is be an oblique reference to the loveless nymph of mythology, who could only repeat the words of another...?)

Clent tries to communicate with Scientist Arden (George Waring), who is supervising the installation of a seismographic probe into the glacier face. Walters (Malcolm Taylor) alerts Arden to a mysterious shape beneath the ice.

■ "Oh, not another mastodon," sighs Arden – after the huge elephantine mammals who went extinct at the end of the Pleistocene era, circa 11,000 years ago. But can Arden *really* have found at least one mastodon in this European ice sheet, given that they were native to North and Central America?

■ Arden would have been far more likely to have discovered an example of *Mammuthus primigenius*, the woolly mammoth, which inhabited northern latitudes between Alaska and Siberia throughout ►

"Frozen for centuries in the ice. Perfectly preserved."

ESSENTIAL INFO

■ The Daleks met with their presumed "final end" on Saturday 24 June 1967, in the concluding episode of *The Evil of the Daleks*. With their creator Terry Nation still seeking American finance to spin planet Skaro's meanest off into a series of their own, *Doctor Who* was in dire need of another monstrous menace with the potential to return… so can it be a coincidence that just two days later, writer Brian Hayles – previously responsible for *The Celestial Toymaker* and *The Smugglers* (both 1966) – was commissioned to write a six-part serial introducing a cohort of Martian meanies with just such potential?

■ Presented with scripts set on a frozen future Earth, director Derek Martinus – as with the South Pole scenes he'd been handed for *The Tenth Planet* (1966) – pre-filmed snowy exterior-set scenes, plus many Glacier interiors, on 35mm stock over the course of six days' work at the BBC's own Ealing studios, between Monday 25 September and Monday 2 October.

■ All six episodes of this, the third adventure in the series' fifth season, were then recorded at Lime Grove Studio D on six subsequent Saturdays – the first on 21 October, the last on 25 November. Transmitted between 11 November and 16 December, *The Ice Warriors*' opening audience of 6.7 million had risen to 7.5 million by the time its last instalment aired.

■ A little over a month later, on Friday 2 February 1968, Hayles was commissioned to supply a storyline for a sequel, *Lords of the Red Planet*… but in the event, the Warriors would make their first return appearance in another adventure entirely, *The Seeds of Death* (1969).

■ The original two-inch videotapes for all six episodes of *The Ice Warriors* were wiped by the BBC Engineering Department in the summer and early autumn of 1969. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (several times, between 1968-70), Hong Kong (in 1969), Singapore (in 1970), Gibraltar (in 1973) and finally Zambia (also in 1973). The last surviving prints were presumed to have been junked in 1974 – but in 1988, prints of the first, fourth, fifth and sixth episodes were found during a clear-out of BBC Enterprises' original home, Villiers House – above Ealing Broadway Tube, in fact.

■ The second and third episodes remain lost, seemingly forever – but fan-made soundtrack recordings, subsequently released on CD, plus off-screen 'telesnaps', survive. Animated versions of the two episodes are currently in preparation for DVD release.

■ *The Ice Warriors* ranked 78th in **DWM**'s *Mighty 200* poll of 2009, making it their most popular adventure… so far!

◄ the Pleistocene – like, for example, the so-called 'Beresovka Mammoth', whose excavation from inside a frozen Siberian cliff in September 1901 provided Hayles with a key inspiration for *The Ice Warriors*...

■ Having been accidentally frozen circa 30,000 years previously, the near-perfectly preserved Beresovka specimen was disinterred by an expedition from the Russian Imperial Academy of Sciences led by zoologists Dr Otto Herz and Eugen Pfizenmayer – who, in his book *Mammutleichen und Urwaldmenschen* ('Siberian Man and Mammoth', 1926), described how: 'We stood speechless in front of this evidence of the prehistoric world, which had been preserved almost intact in its grave of ice throughout the ages...'

■ In fact, deep-frozen mammoths are known to have been uncovered as far back as the eighteenth century, and continue to turn up to this day: in 2012, 11-year-old Evgeny Salinder unearthed what's said to be the second best-preserved mammoth carcass ever discovered, on the Taimyr Peninsula, Northern Russia. See the *Russia Today* report at: *http://on.rt.com/4uiqsc*

Disregarding both the failed call from Base and their computerised schedule, Arden instructs his men to excavate: "This could be a brilliant discovery."

■ In the camera script, Arden's statement of intent – "For once we'll do something on our own account..." – was rather more forcefully put: 'Damn Leader Clent, and the computer!'

A wolf howls outside the snowbound Base as the TARDIS materialises on its side, then slides out of position. Dr Who (Patrick Troughton) helps his companions Victoria (Deborah Watling) and Jamie (Frazer Hines) out of his inverted Ship.

■ Unusually, the TARDIS doors open outwards.

■ "Oh no, not again," says Jamie. "Tibet was bad enough, but I think you've put us down just further up the mountain" – suggesting that no significant time has passed since the end of *The Abominable Snowmen* (1967). The TARDIS travellers are still wearing their Himalayan gear, too – Victoria having added a fur-lined cape to her previous ensemble.

■ All the standing-on-heads-to-clamber-out business was worked out in rehearsals, meaning that much of the scripted dialogue never made it to screen: Jamie's 'Ye're not flying a boat are ye, Doctor?', for example; and Victoria's description of the Dome as looking like 'the Snow Queen's palace', after the vast North Pole outpost imagined by fairy tale inventor Hans Christian Andersen in *The Snow Queen* (1845).

The 'ice wall' behind them is actually the plastic surface of a huge protective dome, realises the Doctor. They hide as two scruffy individuals, [Elric] Penley (Peter Sallis) and Storr (Angus Lennie), hurry out of a nearby door... beyond which is a view of a Georgian-style house.

■ Penley also introduced himself in that special trailer – which cut away from Clent to beside the Glacier, where Storr's fellow scavenger told the viewers: "He's talking about me. I'm the scientist who rebelled. The name's Elric Penley...." He concluded his monologue by saying: "Clent may be able to control the glacier, but there's a far greater menace that he hasn't reckoned with. I mean the creature from the ice..."

From the Control Room, Clent finally makes contact with Arden – who reports finding a body in the ice. Exploring a long Corridor, the TARDIS travellers hear "phase three evacuation" declared.

■ The central portion of this scene, in which a number of men (presumably Technicians) rush down the Corridor and barge past the travellers, in whom they (surprisingly) show no interest, was recorded... but later cut for time.

A female Operator gives them badges, labelling them 'scavengers' bound for Evacuation Flight 7. From behind a door, the Doctor hears a computer; discerning "something wrong with its pitch," he barges into the chaotic Control Room. Taking in the situation, the Doctor tells Clent: "In two minutes, 38 seconds, you're going to have an almighty explosion!" Miss Garrett carries out the Doctor's instructions... averting disaster.

■ "Now, bring in the computer stabiliser..." says the Doctor, with an eccentric emphasis on the first syllable: 'stab', as in 'stability'. Patrick Troughton would still be doing the same at the time of *The Two Doctors* (1985), in which his Doctor refers to "molecular 'stab-ill-isation'"!

Arden's men have extracted the giant, armour-clad figure – whom Walters calls an 'Ice Warrior' – in a frozen block. Watched from hiding by Penley and Storr, Davis (Peter Diamond) goes to fetch an air-sled... but a sudden avalanche sweeps Davis away, and causes Storr's arm to be broken.

Resting in the Medi-Control Centre, Clent sets a test for the Doctor: if all the major continents are threatened with destruction under the glaciers of the second ice age, how would he halt the ice surge and turn the climate back to normal?

■ Clent's use of the phrase 'second ice age' was queried by schoolgirl Miss J Kirkcaldy of Grays – who, in a letter published in the *Radio Times* on 14 December 1967, claimed that her O-Level geography mistress had taught her that: 'there have already been four great ice advances and retreats, three of which, to give them their German names, are Guntz, Wurm and Mindel... Therefore if Doctor Who has to be in the grip of the Second Ice Age he will have to go back in time – not forward to AD 3000.' Hayles replied: 'The glacial advances known as Guntz, Mindel, Riss and Wurm were all "surges" within the overall Ice Age period, also known as Pleistocene or Quaternary.'

■ By modern terms, they were both wrong – as is Clent! Günz, Mindel, Riss and Würm are the names given to Alpine glacial periods within the current ice age, the Quaternary – 'current' because Antarctica has remained glaciated throughout. The most recent of these Quaternary glacial periods coincided with the end of the Pleistocene epoch – but there were at least four ice ages before the Quaternary! (In reverse order: the Karoo and Andean-Saharan, both in the Paleozoic era; the Cryogenian, in the Neoproterozoic; and the Huronian, in the Paleoproterozoic.) So Earth's next glacial period – which is what *The Ice Warriors* purports to illustrate – will most likely be the first of the Holocene epoch, but nonetheless part of the (ongoing) fifth ice age.

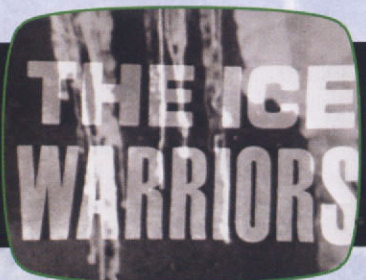
"Has anyone seen an Ice Warrior? Quite tall. Green..."

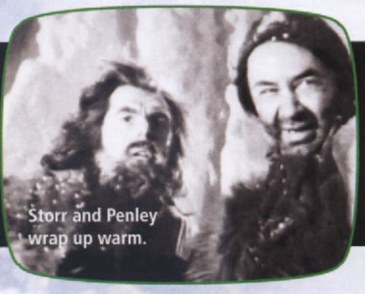
'Brian Hayles, it seems, imagined his Martians in Medieval-style armour with space-age accessories.'

■ The idea that the world might soon suffer a new ice age – sorry, glacial advance – was far from new: see *Ice Age 2?* box-out, on page 61.

In the 45 seconds given, the Doctor correctly deduces that this new ice age has been caused by a "severe drop in the carbon dioxide level in the Earth's lower atmosphere" – and proposes ionisation as the solution.

■ In Hayles' scripts, Clent gave the Doctor a luxurious 90 seconds in which to answer – reduced in rehearsals, we presume.





Storr and Penley wrap up warm.

Varga holds Victoria hostage.

Clent struggles to remember his lines.

Clent describes how, a century ago, artificial foods conquered global famine... reducing the number of growing plants on the planet to a minimum, thereby resulting in a loss of CO_2 and a catastrophic freeze.

■ Now that we're familiar with the idea that deforestation causes radiation-trapping CO_2 to gather in the atmosphere, bringing about the warming 'greenhouse effect', the idea that deforestation might actually cause global *cooling* seems entirely bizarre!

■ Stranger still, Hayles' novelisation describes the freeze-up as a side-effect of a 'protein recycling' process that 'got rather out of hand': we're told that artificial recycling of waste gases 'to produce more oxygen', coupled with 'a massive increase in intensive depollution processes', caused 'a nasty imbalance in the protective layers of the earth's atmosphere'. See – it was all the fault of those damn recyclers...!

The Ionisers intensify the sun's heat onto the glaciers, melting them – but precise control is difficult. If Britannicus Base falls, Europe will be swallowed up, the balance of power will be ruined, and the whole world programme will go under. But the Base's senior scientist, Penley, is "missing" – and Clent wants the Doctor to replace him.

■ For timing reasons, some recorded dialogue was cut from the end of this scene. Here, Miss Garrett claimed that standards are maintained by the "infallible, perfect, thinking machine" of World Computer Control. Pressed, Clent admitted to the Doctor that Penley thought otherwise, leading the Doctor to suggest: "So you've had some defectors from the very scientists you control have you?" Clent insisted that his "greatest duty" is to make the Ioniser work – "and save ten thousand years of European civilisation!" (Which would appear to have contradicted his earlier line about "Five thousand years of history," rather.)

Arden brings his frozen 'Ice Warrior' into the Medi-Control Centre – an example of an undiscovered civilisation, he thinks.

■ Before being hastily withdrawn, a hugely obvious microphone can be seen jutting out from screen right as Arden appears at the far end of the Corridor, leading in the trolley-mounted Warrior...

■ "When this man was frozen to death," insists the Doctor, "only primitive cavemen existed." How does he know when the Warrior was frozen?

Leaving an electrical current in place to melt the ice around the Warrior, Arden follows Clent and Miss Garrett into a confab. The Doctor, however, thinks he sees an electronic connection on the Warrior's armour – and rushes off, leaving Jamie and Victoria behind. Separated from the Warrior by a curtain, Jamie and Victoria fail to see the rapidly thawed figure move its head and its claw-like hand...

■ Hayles, it seems, imagined his Martians in Medieval-style armour with space-age accessories. Varga's helmet was described as 'hood-like and ominous, in the style of that used under the opening titles of *Hereward the Wake*' – after a 16-part BBC children's serial of 1965 recounting the life of the eleventh-century rebel leader (dramatised by Anthony Steven, later to author *The Twin Dilemma*, 1984). The helmet also bore, however, 'a strip of glass, photo-electric cell facets' which began to 'pulse with light' as the Warrior returned to life. But costume designer Martin Baugh imagined the Warriors more as two-legged turtles in fibreglass shells, and so (bar the electronic earpiece connections identified by the Doctor in One) the Warriors lost the Cybermen-like cybernetic attachments Hayles had given them – including 'light reactors' on their chests, and 'lit-up throat connections' – replaced by a dual purpose sensor-cum-gun attached to one forearm.

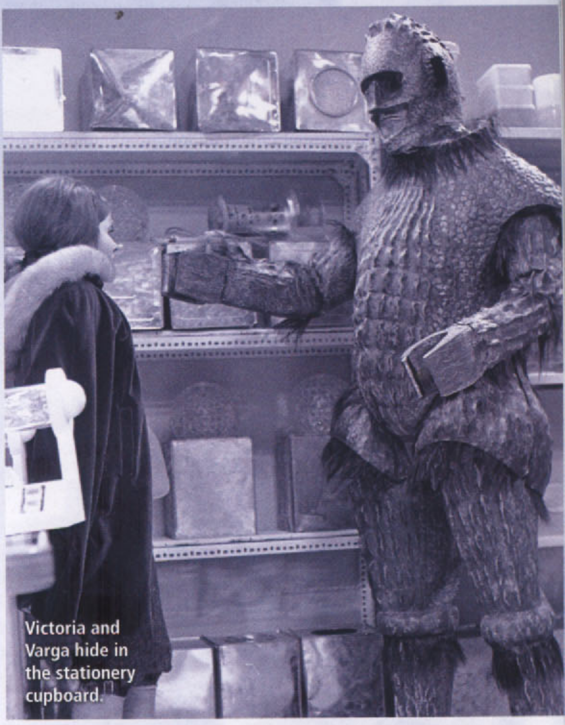
■ Shots of 'Varga, the Ice Warrior' thawing out were pre-filmed at Ealing – not with *Carry On...* star Bernard Bresslaw, as the closing credits state, but another of the Warrior actors entirely: Tony Harwood, recently both a Cyberman and a Yeti.

TWO
FIRST BROADCAST: 18 NOVEMBER 1967

Rising up, the hissing Warrior confronts the pair – knocking Jamie out, and causing Victoria to faint.

■ With the second episode missing from the BBC archives, it's hard to tell how jarring the cut from filmed reprise to studio action might have been – but the Warrior who confronts the Doctor's companions looked very different, director Derek Martinus having ordered an overhaul of the insufficiently flexible costumes between Ealing filming and studio recording! Last week, near-shoulder-length hair spilled out from under the Warrior's fatter, more squat helmet; suddenly, he's gained a more streamlined headpiece, with an integral chin!

■ Originally, a couple of beats' worth of Jamie/Victoria dialogue – in which Jamie describes the vibrochair as 'wonderfully relaxing', and Victoria pondered what the scientists plan to do with the Warrior once he's 'thawed out' – preceded Varga's appearance.



Victoria and Varga hide in the stationery cupboard.

In the Control Room, the Computer gives Clent its assessment of the Doctor – who is "to be used on research projects, but could be obstructive in certain situations..."

■ Well, it's bang on there – but if the Computer could come up with such an accurate personality assessment based on such limited information, how come it couldn't anticipate Penley's meltdown?

The Doctor arrives, declaring that the Warrior's headpiece is, in fact, a highly sophisticated space helmet. There must be a spaceship intact in the glacier, thinks Arden... the atomic reactor of which might be exploded by the Ioniser, concludes the Doctor.

■ The Doctor's assertion that "This reactor pile could be exploded or be activated," is supposed to be met by Miss Garrett's realisation that, "The whole area will be contaminated" – but as recorded, there's a sticky moment when Peter Barkworth comes in too early with Clent's response, "But if we don't use the Ioniser, what then?"

Jamie brings news of the Warrior's revival.

■ How can Jamie *know* that the Warrior has taken Victoria? He was unconscious at the time! ►

ICE AGE 2?

New Ice Age May Bury Us, declared the American journal *Popular Science Monthly* in June 1929 – above a picture of skyscrapers toppling 'as a crushing wall of ice sweeps down upon a great city'. Later research, however, seemed to suggest that such a scenario might not be entirely fantastic: the astronomer and geophysicist Milutin Milanković (1879 –1958) proposed that ice ages may be caused by shifts in the Earth's position relative to the sun (so-called 'Milankovitch cycles'); the paleoceanographer Cesare Emiliani (1922–95) confirmed the cyclic nature of ice ages.

All of which led the credulous to believe that the next big freeze was imminent, their apocalyptic predictions reaching a peak in the 1970s – when *Time Magazine*, *Newsweek* and *National Geographic*, among others, published articles putting forward evidence of global cooling ahead of a possible glacial advance.

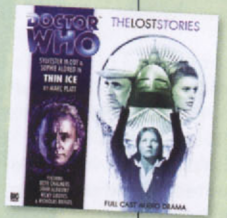
Cesare Emiliani.

MARS ATTACKS!

Based on a single stage direction and a *Radio Times* write-up, *The Ice Warriors* is often dated to the year 3000 AD – but the only on-screen hint regarding when, exactly, these events occur, comes when Clent refers to "Five thousand years of history crushed beneath a moving mountain of ice..." This fits rather neatly with a throwaway Doctor line in *The Talons of Weng-Chiang* (1977), about how the so-called 'Peking Homunculus' was made "in the Ice Age, about the year five thousand". But whether 3000 or 5000, there's no way *The Ice Warriors* documents humankind's first encounter with the Martian Warriors – since their next TV appearance, in *The Seeds of Death* (1969), features rocketry of specifically twenty-first-century design, making it a prequel...!

THE NEW ADVENTURES
THE DYING DAYS
LANCE PARKIN

Many Ice Warrior stories in other media document man-Martian encounters predating even *Seeds*: a 1960s face-off against the Soviet military, for example, in the *Lost Stories* audio drama *Thin Ice* (Big Finish Productions, 2011); teamed up with the Meddling Monk, the Warriors shot down a British Airways jet circa 1983 in the comic strip *4-Dimensional Vistas* (**DWM** 78-83, 1983); in 1997, they launched a full-scale invasion of the United Kingdom, as related in the *New Adventures* novel *The Dying Days* (Virgin Publishing, 1997); very early in the twenty-first century, a manned Mars mission trespassed on a Warrior tomb, according to the audio drama *Red Dawn* (2000); in 2012, so the audio *Frozen Time* (2007) tells us, an Antarctic expedition uncovered a lost Martian prison; a Thousand-Day War between Earth and Mars broke out in the year 2086, reckons the *New Adventure*, *Transit* (1992); and twenty-third-century tourists tripping on one of Mars' moons woke up Ice Lord Slaadek and his cohorts in the audios *Deimos/The Resurrection of Mars* (2010).



Evidence of further human-Martian encounters in this period may yet be unearthed... but given all this history, isn't it rather extraordinary that no-one at Brittanicus Base has seen or heard of an Ice Warrior before? Yes, perhaps the records are classified, held in secret – but that makes Clent a fool for not telling World Computer Control what's really going on, for if *they* knew exactly what sort of engines might be found in Martian spacecraft, the whole business could have been settled far sooner! Alternatively: perhaps the glacial advance has wiped out much of the historical record – including details of those many earlier meetings?

◄ **Having surveyed the Medi-Control Centre...**

■ Explaining the sudden thawing-out of the Warrior, the Doctor asserts that a high electrical current "passed through a low resistance" – thus generating "Extremely high temperatures," concludes Miss Garrett. But electrical heat is generated when current meets *high* resistance, in fact – as in, for example, the tungsten filament of an electric bulb – a slip corrected by Hayles in the Target telling.

... Clent issues an alert for intruders within the base perimeter, but refuses to authorise a search outside the base. Victoria, however, has been taken to a storeroom by the Warrior – Mars native Varga (Bernard Bresslaw).

■ In rehearsssalsss, Bernard Bressslaw came up with Varga'sss sssibilant hiss, adopted by every Iccce Warrior sssince... but the rubber mouthpiece he wore made his delivery difficult, and so all of the Warriors' dialogue ended up being pre-recorded, and played into studio. Which perhaps explains why Deborah Watling accidentally cuts over his first line, "Varga..."!

■ "One of the scientists said you must have been there since the first ice age," Victoria tells Varga. Er, no: Victoria wasn't present at the glacier face when Arden guessed that the Warrior was "pre-Viking", from "pre-historic times, before the first ice age"; all she knows is what the Doctor told her – that when Varga was frozen, "only primitive cavemen existed..."

The Martians were buried by an avalanche after their spacecraft "crashed at the foot of the ice mountain."

■ So much for Arden's conclusion, earlier in the episode – that the intact Warrior "couldn't have crashed. He must have landed..."

■ Varga elaborates on the catastrophe that befell his crew in the Target telling: "We were hovering... over the frozen lands. A sudden turbulence... our spacecraft crashed at the foot of the Ice Mountain... We went outside our craft to investigate. The ice mountain shook... split open... swallowed us in a great whirlwind of snow..."

With Victoria's help, Varga intends to free his fellow Warriors before he decides: "Whether to go back to our own world, or to conquer this."

The Computer concludes that Arden should investigate the possible presence of a spacecraft in the glacier; Jamie volunteers to accompany him.

In their Plant Museum hideout, Penley tends to the delirious Storr, who blames scientists in general for killing all the plants. Without drugs from the Base, Storr will die.

■ In Hayles' novelisation, the Plant Museum – based inside an 'abandoned Victorian conservatory' – had been established 'years before' by Storr himself. This makes Storr an exceptional Scavenger – since the majority of 'those grimly determined natives who had refused to emigrate... had fled from the hills and set up their shanty-town communes in the lowlands bordering the south coast'.

■ Storr's scripted line about 'you damned scientists' became the altogether milder "you rotten scientists" on recording.

Behind you!

Victoria describes to Varga the power unit Arden used to revive him – which Varga intends to use to revive his Warriors. He threatens Victoria with the sonic gun attached to his forearm.

■ Victoria promises to tell Varga how to get back to the room they came from – but how can she know the way, and Varga not? She was in a dead faint when Varga carried her out of the Medi-Control Centre!

■ Originally, Varga didn't claim that his sonic gun would "burst" Victoria's brain with noise, rather that it would 'quite accurately *bust* [her] brain with noise...'!

At the glacier face, Arden discovers that his radiation sensor is being jammed by something inside the ice.

■ No digital picture-in-picture insets in 1967 – and so the shots of Clent seen on Arden's wristwatch-like 'video link' were achieved by setting a TV monitor into an outsized prop!

Penley has re-entered the Base, but is seen hiding behind a door by the passing Victoria – who diverts Varga's attention away. Meanwhile, Clent describes to the Doctor how ionisation expert Penley went AWOL, before heading off to the Medi-Control Centre – where he comes across Victoria and Varga, who clubs him unconscious with a power pack.

Soon after, the Doctor finds Penley crouched over Clent's body; having collected the drugs he came for, Penley leaves. The Doctor is bringing Clent around when Miss Garrett arrives, relaying a message from the perimeter gate – which Varga has smashed his way through, apparently. Arden and Jamie have returned from the glacier – but night has fallen, so they can't set out in search of Victoria until morning.

■ "We don't know that there are others," says Clent, refusing to believe there may be more frozen Warriors – which, in Hayles' script, was the cue for a lost Doctor line: "Scientific deduction, Clent. Something you don't approve of...!"

At the glacier, Varga locates his Warriors and uses his sonic gun on the ice...

Having returned to the Museum, Penley considers setting out for the glacier, to find out what's going on. Meanwhile, Varga shows Victoria his four ice-encased comrades: "It's done. They're free. And now, to bring them back to life..."

THREE

FIRST BROADCAST: 25 NOVEMBER 1967

Soon after, Penley watches from hiding as Varga's comrade Zondal (Roger Jones) revives.

In the Control Room, Clent warns Arden to "Act according to [his] priorities" before Arden and Jamie depart for the glacier.

■ Arden claims to have "caused the death of Davis," but it's hard to see why; there's no indication that the avalanche that killed Davis was anything other than a random occurrence. In the Target version, however, 'seismology technician' Davis had warned Arden about 'a massive ridge of snow towering above them', before drilling Varga out of the ice: "There's going to be a lot of vibration, you see." (Here, Davis' death leads Arden to contemplate the possibility 'that there might have been some ancient curse attached to disturbing [the] ice-bound giant from his deathly sleep...')

Clent wants Miss Garrett to take the Doctor through the Base set-up, as regulations demand, but finds her missing. To the Doctor, Clent lets slip that the Base regulations probably caused Penley's breakdown.

As someone approaches their Plant Museum hideout, Penley tells Storr to hide.

■ As originally scripted, Storr answered Penley's assertion that, thanks to science, he's at least fit enough to do the cooking, with the rather odd retort: 'Science! Potatoes were invented before science!'

The new arrival is Miss Garrett, who followed Penley here...

■ Miss Garrett stopped to change into an outfit of a different design before she went out into the frozen wastes beyond the Base – but it wouldn't seem to be a warmer one! (If *The Ice Warriors* had been shot in colour, her knees would have surely been blue...!)

■ More importantly, how could Miss Garrett have "followed" Penley to the Plant Museum, given that he's only recently returned from the glacier? Perhaps she followed the footprints he must have left in the snow, on his way back from the Medi-Control Centre in Two...

... to beg Penley to help get the Ioniser working again, so that Clent won't have to report "the full situation" to World Control.

■ "Don't you understand, Jane? Clent's just a talker..." Penley tells Miss Garrett – an improvement on the rather nasty 'Don't you understand, woman?' he'd been given in the script.

'Miss Garrett stopped to change into an outfit of a different design before she went out into the frozen wastes...'

When Penley refuses, Miss Garrett threatens to use a tranquilliser gun on him – but Storr emerges, knocking the gun aside with his plastercast arm. Advising her to look up his notes on the Omega factor, Penley sends Miss Garrett back – then tells Storr that he intends to return to the glacier... where Varga orders Zondal to locate their spacecraft, before excavating a cave to trap the humans inside – a trap to be baited with Victoria. Zondal and the other Warriors fire their sonic weapons at the ice face, which disintegrates.

■ "Activate direction sensors," orders Zondal – which, as originally scripted, was the cue for the Warriors' 'chest devices' to 'start flashing, and giving out the familiar "ping"'.

In the Medi-Control Centre, Clent watches as the Doctor tries to calculate a density ratio without computer assistance.

■ Patrick Troughton makes a right hash of his scripted line, 'There's one thing you could do that would help enormously...' when the Doctor tells Clent: "There is one thing you could do to me – for me, which would be very important..."

Miss Garrett arrives, bringing Penley's notes on the Omega factor – which delight the Doctor.

■ "Omega. Well, what does he mean? Omega..." muses the Doctor. "Wait a minute. Wait a minute! Yes! Yes, of course. The Omega factor!" Wait a minute. Wait a minute! – Patrick Troughton's selling it hard, but there's no disguising the fact that this 'Omega factor' is a convenient contrivance to get the Ioniser working again...!

Having arrived at the excavated cave along with Jamie, Arden contacts Clent in the Control Room, to say he can see "what looks like a metal door in the ice." But as soon as Arden breaks off communication, he and Jamie are ambushed by the waiting Warriors, falling victim to their sonic guns...

■ ... this being the first use of the now-famous 'sonic gun' effect, achieved by pointing the camera at the reflection of the Warriors' victims in a sheet of Mirrorlon material... which was suddenly bent to show distortion, as in a fairground mirror. (In his script for Four, Hayles merely proposed 'a refraction effect suggesting disintegration' when it came to the death of Storr, the Warriors' next victim.)

Zondal drags the distressed Victoria inside the spacecraft...

"The computer says 'No'!"

■ ... opening the door by 'flashing his helmet light sensor' at a corresponding sensor 'on a larger scale' – or so Hayles had intended.

... then Varga orders Zondal to get their propulsion unit working again. Once they've gone, Penley emerges from hiding; Arden is dead, but he manages to drag the unconscious Jamie away.

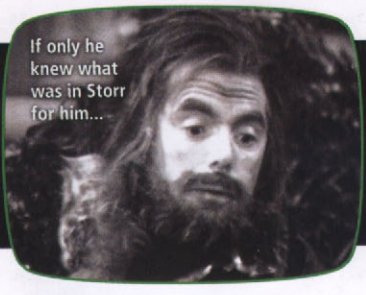
Miss Garrett brings news that Penley's equation works. The Doctor bursts the triumphant Clent's bubble by pointing out that they've not yet heard from Arden, regarding the spaceship reactor.

Jamie comes to in the Plant Museum, where Penley says that he saw Victoria with the Warriors.

Victoria, meanwhile, has sneaked out into the Cave...

■ How, exactly, does Victoria contrive to duck out of the spacecraft without being observed by any of the six Warriors? We're not told – but the Target telling fills in the gap, describing how Victoria feigns unconsciousness until, with Zondal gone to try to fix the engines with the power packs from the base, she sees that the way to the Airlock is clear.

... where she uses Arden's wrist communicator to contact the Base – unaware that Varga and Zondal are watching her on a screen in their ship. Zondal sets sights on Victoria as she tells the Doctor that Arden is dead, Jamie is missing and the Warriors hail from Mars. The end of a sonic cannon emerges from the Warriors' craft; "Ready to fire," says Zondal. ►



If only he knew what was in Storr for him...

The Class Sketch – Martian style.

Leader Clent and the Doctor make contact with...

... The Ice Warriors!

FOUR

FIRST BROADCAST: 2 DECEMBER 1967

With Victoria in Zondal's sights...

■ Viewed through the Warriors' monitor, we can't hear what Victoria is saying into Arden's video link – but, according to the script, it's: 'Doctor – you must listen to me! The Warriors have already killed Arden – they'll stop at nothing!'

... Varga retracts the weapon, reminding Zondal that Victoria is the bait for their trap. Varga orders her brought in... but wonders why the humans have been pushing Victoria to describe their spacecraft's engines.

As the Warrior Turoc (Sonny Caldinez) nears, the Doctor urges Victoria to get back to the Base. She runs off into a maze of icy passages...

■ These scenes having been filmed at Ealing, Turoc's helmet is missing its integral chin, and his jaw is showing...

■ Implicit in Hayles' stage directions was the idea that Turoc's 'chest sensor' functioned rather like sonar: 'As it gives out its "ping", he slowly rotates. As he faces the spaceship, the sounding device gives out a different tone – when he is pointing in the direction where Victoria is hiding, again a different tone is produced.'

Spotting an automatic chemical dispenser, the Doctor dials up first a cup of water, then a vial of ammonium sulphide – which he intends to use against the Warriors when he goes to their spaceship, to identify its engines.

■ Miss Garrett claims that the Martian atmosphere consists of "Chiefly nitrogen, with virtually no oxygen or hydrogen" – but NASA's Viking landers would prove in 1976 that it in fact comprises only 2.7% nitrogen, compared to a whacking 95.3% carbon dioxide!

■ Later, the Mars Express mission of 2004 detected a spectral trace of ammonia in the planet's atmosphere – a possible indication of (microbial) life, it's been suggested. Ammonium sulphide, as its name implies, contains ammonia, a compound of nitrogen and hydrogen – so not so alien to a Martian as the Doctor seems to think...

Taking a video link to communicate with the Base, the Doctor confirms to Clent and Miss Garrett that his plan is to let the Warriors take him prisoner.

Pursued by Turoc, Victoria drops Arden's video link – and is captured after she goes to retrieve it. But then a sudden ice fall buries the pair...

In the Plant Museum, Jamie comes round again – but finds he can't move his legs. The Warriors' weapons must have affected his central nervous system, thinks Penley.

■ Jamie's reaction to Storr professing himself "a loyalist" seems off: in *The Highlanders* (1966-67), Jamie was one of Bonnie Prince Charlie's last surviving Jacobites, fleeing the murderous Duke of Cumberland's forces... who would more usually be referred to as 'loyalists'.

Varga and Zondal confer: they need Victoria to lure a human from the Base, so they might learn whether or not they have the mercury fuel elements they need to power their spacecraft. But if the humans succeed in melting the ice, they'll be flooded out...

Storr thinks that if he befriends the Warriors, they might be able to help Jamie. Seeking to dissuade him, Penley pursues him into the ice passages...

■ Is Storr *really* prepared to cave in the skull of his scavenging chum Penley with a chunk of ice? Seemingly so! In Hayles' novelisation, Storr (quite credibly) reasons that, "If [the Warriors'] weapons did this to the boy, they'll know both cause and cure" – and when Penley protests, simply KOs Penley with a swipe of his plastercast arm, then grunts "Peace at last" before exiting the Plant Museum.

... but loses track of Storr, who follows Victoria's cries for help. Penley soon runs into the Doctor, and confirms that Jamie is safe.

■ In the Target version, the Doctor simply instructs Penley to collect his wounded companion, and transport him back to the Base on the airsled that the Doctor rode in on – conveniently eliminating from the narrative not only the Doctor's side trip to the Plant Museum (and the Museum's subsequent destruction), but also the bear attack Penley and Jamie will suffer in Five...!

Meanwhile, Storr frees Victoria from the dead Turoc's grip. Victoria agrees that the Warriors are against the scientists... whose Ioniser will

WHERE ELSE HAVE I SEEN...?

PETER BARKWORTH

(1929-2006) Leader Clent

TV appearances include *The Avengers: Kill the King* (1961) as Crichton-Bull/ *The Medicine Men* (1963) as Geoffrey Willis/*The Correct Way to Kill* (1967) as Mr 'Percy' Percival/ *The Morning After* (1969) as Jimmy Merlin; *Undermind: Intent to Destroy* (1965) as Victor Liberton; *Out of the Unknown: Get Off My Cloud* (1969) as Stephen/*To Lay a Ghost* (1971) as Dr Philimore; *Colditz: The Spirit of Freedom* (1972) as Brauner; *Dead of Night: Return Flight* (1972) as Captain Rolph; *Secret Army: Guilt/ Lost Sheep* (1977) as Hugh Neville; *The Return of Sherlock Holmes: Silver Blaze* (1988) as Colonel Ross. **Film appearances include** *Where Eagles Dare* (1968) as Berkeley.

BERNARD BRESSLAW

(1934-93) Varga

TV appearances include *The Army Game* (1957-58) as Pvt 'Popeye' Popplewell; *Danger Man: The Outcast* (1965) as Leo Perrins; *The Goodies: The Loch Ness Monster* (1971) as Zookeeper; *Virtual Murder: Meltdown to Murder* (1992) as Lithgow; *The Young Indiana Jones Chronicles: Prague, August 1917* (1993) as Very Big Man. **Film appearances include** *Blood of the Vampire* (1958) as Tall Sneak Thief; *The Ugly Duckling* (1959) as Henry Jekyll/Teddy Hyde; *Moon Zero Two* (1969) as Harry; *One of Our Dinosaurs is Missing* (1975) as Fan Choy; *Jabberwocky* (1977) as Landlord; *Hawk the Slayer* (1980) as Gort, Giant.

WENDY GIFFORD

Miss Garrett

TV appearances include *Out of the Unknown: Time in Advance* (1965) as Polly/*Liar!* (1969) as Dr Susan Calvin; *Adam Adamant Lives!: The Resurrectionists* (1967) as Sara Linden; *Counterstrike: All That Glistens* (1969) as Gwen Gilbert. **Film appearances include** *The Brides of Fu Manchu* (1966) as Louise.

ANGUS LENNIE

(1930-) Storr

Other Doctor Who appearances *Terror of the Zygons* (1975) as Angus. **TV appearances include** *Target Luna: The Falling Star* (1960) as Fisherman; *The Lion, the Witch and the Wardrobe* (1967) as Mr Tumnus; *Crossroads* (1974-80) as Shughie McFee. **Film appearances include** *The Great Escape* (1963) as Flying Officer Archibald 'The Mole' Ives; *One of Our Dinosaurs is Missing* (1975) as Hamish.

PETER SALLIS (1921-)

Penley

TV appearances include *Danger Man: Find and Destroy* (1961) as John Gordon; *The Avengers: The Wringer* (1964) as Hal Anderson; *Catweazle: The Curse of Rapkyn* (1970) as Stuffy Goldstone; *Last of the Summer Wine* (1973-2010) as Norman Clegg; *The Ghosts of Motley Hall* (1976-78) as Mr Gudgin; *First of the Summer Wine* (1988-89) as Mr Clegg. **Film appearances include** *The Curse of the Werewolf* (1961) as Don Enrique; *Scream and Scream Again* (1970) as Schweitz; *Taste the Blood of Dracula* (1970) as Samuel Paxton. ***Wallace & Gromit* credits include** *A Grand Day Out* (1989)/*The Wrong Trousers* (1993)/*A Close Shave* (1995)/ *The Curse of the Were-Rabbit* (2005)/ *A Matter of Loaf and Death* (2008) as Wallace [voice only].

GEORGE WARING

(1925-2010) Arden

TV appearances include *Ace of Wands: Joker* (1971) as Headmaster; *Doomwatch: The Islanders* (1971) as Busby; *Survivors: Reunion* (1977) as Walter.

Storr attempts to negotiate with the Martians.

Miss Garrett and Leader Clent.

The Doctor is a prisoner of the Martians.

Penley and Jamie confront a bear.

"destroy civilisation," by Storr's reckoning. To Victoria's dismay, Storr leads her to the Warriors' spacecraft.

■ In Hayles' rehearsal scripts, the Warriors are inside their spacecraft, placing the sonic cannon aboard an 'air-cushion sled', when Zondal catches sight of Storr and Victoria in the Cave.

Victoria is recaptured – but when Varga and Zondal realise that Storr knows nothing of the scientists' machines, they kill him.

■ "I know the land around here," Storr tells Varga. "I've lived here all my life..." If this is true, and given the fact that Storr speaks with an undiluted Scottish accent, Britannicus Base must surely be sited in the Scottish Highlands... or islands, even, if we take a Miss Garrett line in Five at face value: "The spaceship may contain a reactor system that could wipe us off this *island* if we cause it to explode..."

■ In Hayles' novelisation, however, there's no indication of Storr's regional origins – and the Base is located, specifically, 'on the Cotswold hills'.

Led by Penley to the Plant Museum, the Doctor tells Jamie that his paralysis is only temporary...

■ Interestingly, stage directions noted that: 'Penley knows that the Doctor is far from sure just how temporary the illness is...'

The glacier moves, threatening to crush the Museum. Penley volunteers to help take Jamie back to the Base, but the Doctor still intends to go to the Warriors – alone.

Monitored by Clent via video link, the Doctor calls to be admitted into the Warriors' spaceship – but finds himself sealed in its Airlock. Varga appears on a screen: if the Doctor doesn't answer his questions within ten seconds, he will lower the atmospheric pressure to zero... causing his body to explode. Varga counts to four...

■ ... then stops, it seems!

With the pressure dropping, the Doctor looks round helplessly...

■ The Airlock pressure gauge bears no relation to Varga's count: "Four...!" is 40% of the way to zero pressure, but the gauge drops over 60%.

FIVE

FIRST BROADCAST: 9 DECEMBER 1967

The Doctor persuades Varga that he's a scientist, not a scavenger – and is admitted into the spacecraft, to be reunited with Victoria.

■ The cliffhanger reprise from Four was re-enacted for Five... but spot the differences! Last episode, the Doctor told Varga, "I never answer questions until I'm addressed properly" – but here, it's "... until I'm properly introduced"; last time, Varga counted to "Four...!", but now gets only as far as "Three...!" before the Doctor interjects; and the Airlock pressure gauge dropped to the second of its five bars, when here it falls only as far as the third!

Meanwhile, Penley is dragging Jamie on a stretcher through a Woodland Glade, towards the Base. He pauses – then sees a bear approaching.

■ A Woodland Glade? In a world without plants?

■ Stage directions called for this scene to open on 'what look like large dog-prints in the snow... wolves'.

■ "Aye, lead on Macduff," Jamie tells Penley – a common misquote from Shakespeare's *Macbeth* [Act V, scene viii], properly: '... Lay on, Macduff,/ And damn'd be him that first cries, "Hold, enough!"'

The Doctor tinkers with the ioniser...

'Implicit in Hayles' stage directions was the idea that Turoc's "chest sensor" functioned rather like a sonar.'

(Unless, of course, with a ton of tranquillisers in his system, Jamie's actually confused Penley with a Macduff of his former acquaintance...)

■ As scripted, Jamie then sights 'a great white bear' – a polar bear, in other words – which Hayles imagined would be realised with either 'a "working" man-inhabited skin', or stock footage. In the event, director Derek Martinus hired a live brown bear, measuring some three feet long – *ie*, small for a bear – from a company named Zoorama Ltd, and brought it onto the Ealing set.

Zondal forces the Doctor to admit that the scientists would have no choice but to use the Ioniser if they knew it wouldn't cause a nuclear explosion.

■ In the Target version, the Doctor suggests that the Warriors simply walk out, leaving their ship to be destroyed – but Varga refuses, since they'd be unable to return to Mars. The Doctor, however, is unable to tell Varga that Mars is now a dead world: 'With nowhere to return to, the Martians would be forced to stay – but it wasn't in their nature to remain guests for long. They were conquerors, colonisers and invaders; and with their deadly weapons, probably invincible!'

■ Here, the Doctor presses Varga on a 'vital question' neglected in the broadcast version: just what was the purpose of the Warriors' mission to Earth in the first place? '"To investigate this planet... and report," answered Varga. [...] "We find that we are... superior."' The Doctor then ponders the possibility that the Warriors' original plan had been 'halted only by a freak landing on that prehistoric glacier. Suppose there were other scout ships, buried in the ice?'

■ But for the full back-story – at least, in Brian Hayles' imagination – we need to turn to the original outline for *Lords of the Red Planet*, the author's proposed sequel to *The Ice Warriors* (in development from February 1968, but abandoned in the early summer, in favour of *The Seeds of Death*). Here, Hayles revealed that the Warriors were created at the behest of the only semi-reptilian Mars Overlord Zaadur, who forced 'biological sculptor' Quendril to 'evolve a slave race, the Saurians, and program their brains to specific functions – labourer, servant, or warrior'. Zaadur's aim, continued the outline, was 'to create a super-Saurian sub-community governed by his commands, and then invade and conquer a more favourable planet. Already he has sent space-probes throughout our solar system. The expedition to Earth, led by Varga, has been written off as a failure – but more will follow...' (John Dorney's audio dramatisation of Hayles' final version of *Lords of the Red Planet* is due to be released as part of Big Finish Productions' *Lost Stories* range in November 2013.)

Since the Doctor knew he might not escape their spacecraft, reasons Varga, he must be in communication with the Base – and finds the video link secreted in the Doctor's coat. Cut off, Clent surmises that the Doctor wanted them to risk using the Ioniser. The Computer relays an order to all world Ioniser bases, to prepare ►

◄ for a concerted attack on the ice in six hours' time. Rather than report to World Control, Clent instructs Miss Garrett to give the information they have to their own Computer.

Refusing to abandon Jamie, Penley tries to use Arden's tranquilliser gun on the bear, but misses. With the animal almost upon them, he fires again…

■ In the camera script, when Penley misses, he panics: 'I'll never hit it now!' Jamie, however, keeps his cool, advising Penley to 'aim again – but don't fire till he's so close ye cannot miss… d'y'dare?'

The Computer needs further information before it can decide on a course of action; it can't take a risk, realises Clent, because it will not advocate any action that might cause its own destruction.

■ "Perhaps you could face world opinionata, I couldn't," Clent tells Miss Garrett, when she suggests they cut and run. What kind of word is 'opinionata'? Certainly, it doesn't appear in any of the dictionaries that *The Fact of Fiction* has to hand…!

■ The latter part of Clent's dialogue with Walters – lines originally inserted to pad out an under-length draft, in fact – was removed in post-production, meaning Walters' wig-out early in Six comes across as largely unprompted! Here, Walters told Clent he has "a wife and kids out there somewhere waiting for me" – who are "… what life is all about." Clent, continued Walters, is asking him to sacrifice everything he believes in for the Computer: "I don't care about that – I don't even know very much about it – very complicated, elaborate I dare say, but to me it's only a machine and machines can go wrong… My wife and kids are real and they can't go wrong." Replied Clent: "You have a point of view Walters."

Penley crawls from beneath the tranquillised bear.

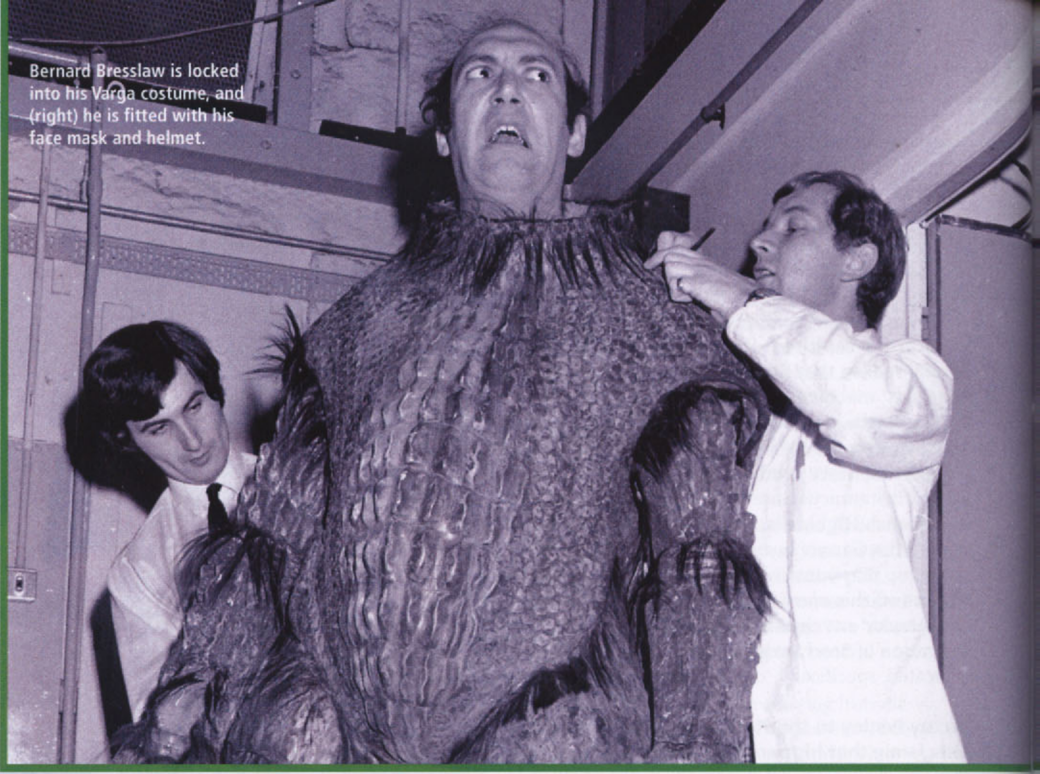
■ The bear has "clawed me, that's all," says Penley. 'That's all'? He's been *clawed by a bear*, but that's *all…?!* (He shows no subsequent sign of injury, either!)

Varga shows the Doctor the ion reactor in their Engine Room – which wouldn't necessarily explode, says the Doctor.

■ Varga orders one of his Warriors to close the Engine Room door… but the descending door stops well short of the floor, alas!

To obtain information about the Base's power supply, Zondal menaces Victoria – leading the Doctor to realise that the Warriors need fuel. "Yes, you'll find what you need at the Base," he tells them.

■ A crucial story point gets rather lost in the realisation of this scene. Hayles' stage directions indicated that: 'As though torn by doubt, [the Doctor] turns away, into camera, where we see that he is lying.' But sometimes one needs to tell, not show; because despite Patrick Troughton's best efforts, the fact that a suitable fuel source for the Warriors' spacecraft *isn't* to be found at the Base, just isn't apparent on screen – which will lead to a number of confusing exchanges in Six, as we'll see…



Bernard Bresslaw is locked into his Varga costume, and (right) he is fitted with his face mask and helmet.

'Varga orders one of his Warriors to close the Engine Room door… but the descending door stops short of the floor, alas!'

Varga instructs Zondal to man the sonic cannon…

■ 'Zondal salutes,' noted Hayles' stage directions, 'obviously disappointed at not being in at the kill.' But Roger Jones couldn't possibly be expected to convey *that* under full body armour, with only part of his mouth showing?!

■ Similarly, Varga was required to salute the Doctor and Victoria 'sardonically', before he departs!

Walters brings Penley and Jamie into the Control Room.

■ The camera script had the disabled Jamie being brought in 'on an air-chair'.

Clent explains that the Computer has told them to wait before taking action; suicide, thinks Penley. When Jamie tries to remonstrate with Clent, the Leader has Walters tranquillise both him and Penley.

From his position in sight of the Base, Varga instructs Zondal to take target readings. Looking on, the Doctor motions to Victoria to put on a show of crying, enabling him to show her the vial of ammonium sulphide – which Victoria recognises as a stink bomb.

■ $(NH_4)_2S$ is harmless to humans, claims the Doctor, "but to aliens, very possibly deadly!" Silent, too…

Victoria tricks Zondal into coming over, beside the Airlock – and (eventually) splashes Zondal's face with the chemical. From outside, Varga gives the order to fire; the Doctor tries desperately to stay Zondal's pincer, as he reaches to activate the sonic cannon…

SIX

FIRST BROADCAST: 16 DECEMBER 1967

The Base is hit, causing damage to the Control Room ceiling – and the demolition of the Records Wing.

■ Since we saw her last, Miss Garrett has somehow found the time to change back into the outfit she wore in One and Two…!

■ The camera script called for Walters to be 'cut and battered' when he makes his appearance.

Varga's image appears on a monitor, demanding Clent surrender; Clent agrees to talk. Miss Garrett suggests threatening to destroy the glacier – but when Clent reminds her of the Computer's requirement to wait, Walters flips out, making to attack the machine; Miss Garrett tranquillises him.

With Zondal collapsed, the Doctor tells Victoria that they have to take action…

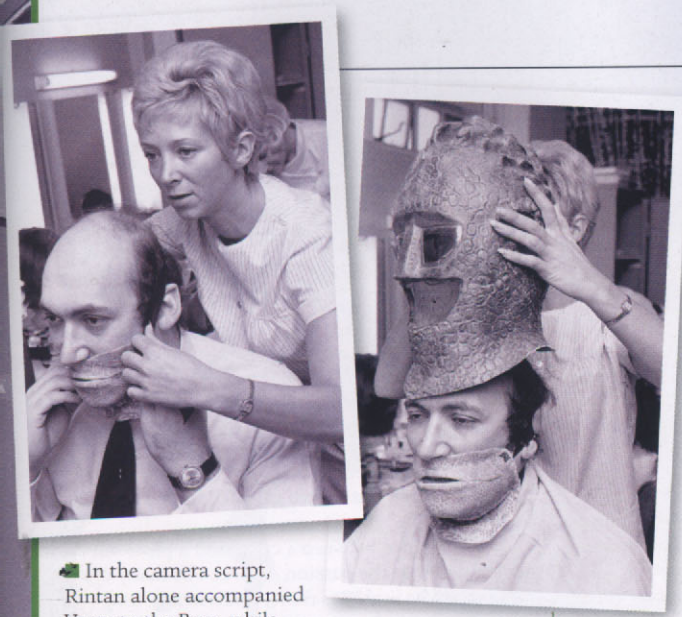
Varga enters the Control Room with Rintan (Tony Harwood) and Isbur (Michael Attwell) – who blast the recovering Walters dead, when he goes for his weapon.

The Doctor and Victoria are menaced!

Miss Garrett means business.

A quick rewiring job.

Things heat up for the Martians.



■ In the camera script, Rintan alone accompanied Varga to the Base, while Isbur (it seems) remained in the Cave.

■ Here, Clent hailed the Warriors even more courteously, bidding them 'Welcome to Brittanicus Base' – and introducing Miss Garrett as 'my expert right hand'.

■ Masked as Isbur, Michael Attwell (1943–2006) wouldn't show his face to *Doctor Who* viewers until 1985, as the part-Cybernised Bates in *Attack of the Cybermen*.

When Varga demands mercury isotopes for his spacecraft's engines, Clent claims that the Base's reactor doesn't use mercury...

■ ... contrary to the Doctor's claim in Five, of course – but if we didn't realise that was a lie, it looks to Warriors and the audience alike that Clent is bluffing, when he's not!

The reactor powers the Ioniser, but Varga insists they shut it down, nonetheless – threatening to kill first Miss Garrett, then Clent himself, if they refuse to run down the Ioniser safely. Clent concurs.

■ Varga's description of the ice as the Warriors' friend – 'Not only has it preserved us, but it would act for us, in destroying you and your civilisation...' – was omitted from the camera script.

The Doctor explains to Victoria how he intends to modify the frequency of the sonic cannon so it will emit "unsympathetic vibrations" to disable the Warriors – who not only have "a far greater fluid content than human beings," their helmets will "trap and intensify the sound waves," too.

Meanwhile, in the Medi-Control Centre, Penley comes round...

■ Last episode, when Miss Garrett instructed Walters to take Jamie and Penley to the Medi-Control Centre, she firmly insisted: "Make sure there's a guard for when they come to..." Well, either Walters forgot, or someone's gone AWOL – cos there's no sign of anyone watching over the pair of them here...!

Listening in outside the Control Room, Penley hears that the Ioniser is now all-but-disconnected. He adjusts nearby controls to discomfort the cold Warriors – turning both temperature and humidity to maximum, and oxygen to minimum. The Warriors are soon adversely affected...

■ Going to the wall controls, Penley initially turns the temperature dial to maximum, as he means to – but when he goes to adjust the oxygen dial, Peter Sallis first turns it the wrong way, towards 'maximum' – then hastily turns it back!

The Doctor fires the cannon at the Base, causing the humans to collapse unconscious – but driving the Warriors out.

■ In Hayles' novelisation, the Doctor has set the sonic cannon to 'Frequency Seven', used in Martian prisons as a form of 'aversion punishment'; continuous doses, we learn, 'could destroy the brain, leaving the body a living vegetable'. ('How did the Doctor know this?', wonders Varga – a fair question, but one that goes unanswered...!)

Disabling the cannon, the Doctor and Victoria exit the spacecraft. Soon after, the Warriors return.

■ "Let's get out of here before they [the Warriors] come back," the Doctor tells Victoria, which isn't unreasonable – but how do they contrive not to bump into Varga and his pair of henchmen on their way from the spacecraft to the Base? Presumably both parties will be treading the same route – they're just going in different directions, that's all!

At the Base, Victoria calls out to the Doctor to say that she's found Jamie. Busy reviving Penley with smelling salts, the Doctor orders her to return to the TARDIS.

■ Victoria's voice is heard from out of vision because, at short notice, and for reasons unknown, Deborah Watling became unable to attend Six's scheduled recording on the evening of Saturday 25 November. After a hasty rethink, Victoria's scenes in the Spacecraft were pre-recorded that afternoon, whereupon she disappeared from the narrative – her lines cut, or reallocated to Jamie.

While Varga reproaches the recovered Zondal...

■ Some additional Zondal/Varga dialogue, included in the camera script, never made it to screen. Here, Varga disregards the doom-mongering Zondal's protestation that their spacecraft's engines are useless, insisting: 'We must escape before the floods overcome us!'

... the recovering Clent orders Miss Garrett to reconnect the Ioniser. Still, however, he dares not use the Ioniser against the Warriors' ion-powered ship...

■ "The computer says no!" wails Clent – which couldn't possibly have inspired the catchphrase of monstrously unhelpful bank clerk Carol Beer, created by notorious *Doctor Who* fan (and *The God Complex* guest star) David Walliams for the BBC sketch show *Little Britain* (2003-06) ... could it?!

Penley insists they over-ride the Computer. Unable to decide on a course of action, Clent puts the situation to the Computer, but it can only whirr helplessly – "as though it's gone mad," thinks Jamie.

■ Several unused Brian Hayles story proposals are reprinted in the latest issue of archive fanzine *Nothing at the End of the Lane* (*www.endofthelane.co.uk*) – including *The Hounds of Time*, a speculative outline written by Hayles sometime in 1966 (with Ben and Polly, but not Jamie, as the Doctor's companions), which Paul Scoones nominates as a precursor of *The Ice Warriors*' Computer plot. Here, time and space kidnappers the Terrins have their whole environment controlled by a vast, rigidly methodical super-computer... but the Earth invasion scheme of its devotee Vartan collapses when the Doctor feeds it an insoluble paradox, causing a catastrophic power failure: 'Thus Vartan's regime, built on the superiority of the machine, has destroyed itself. As the Doctor says, activating the Tardis [sic] – "Man must govern the machine – not vice-versa..."'

Penley makes the call to use the Ioniser at full strength. Soon, the Warriors observe the glacier beginning to break up...

■ Hayles intended this sequence to begin with Zondal entering the Airlock while the Cave behind begins to collapse – but this shot was never recorded.

There is a flicker of power in their spacecraft's engines – but, as the ship begins to smoulder, Varga realises: "It was not power in the engines, Zondal, it was heat. Heat from the Ioniser!"

■ In the camera script, Zondal collapses, swearing to 'never surrender'; Varga remains standing as the scene 'dissolves into blinding whiteness, with a mighty, growing roar...'

Back in the Control Room, a seismograph detects only a minor explosion; the Warriors' craft has been destroyed. Describing Penley as the most insufferably irritating and infuriating person he's ever been "privileged" to work with, Clent prepares to write a report... without the Computer. But when Penley looks around for the Doctor... he's gone.

■ Hayles ended his scripts with only the sound of the TARDIS' dematerialisation, 'over the faces of Penley, Clent and Garrett...'

Outside, the TARDIS dematerialises.

■ ... but Derek Martinus elected to drop in a model shot over photocaptions – meaning that not only has the TARDIS inexplicably righted itself from its near-horizontal state in One, it seems to have relocated itself beyond the Base's dome, too! Perhaps its Hostile Action Displacement System, first mentioned in *The Krotons* (1969), kicked in when the Warriors fired their cannon at the Base...?

■ The Target telling ends on a more upbeat note, with the snow outside the Base having started to melt: 'Green shoots of long-covered grass were beginning to show through...' **DWM**

FURTHER INFO

VIDEO

One and Four to Six in boxed set *Doctor Who: The Ice Warriors Collection*
COMPANY BBC Worldwide
YEAR 1998
CAT NO BBCV 6387/6755
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Worldwide Ltd/BBC Audiobooks Ltd
YEAR 1998 [Two and Three only, in *The Ice Warriors Collection*]/2005
NARRATOR Frazer Hines
AVAILABILITY Deleted/Out now

NOVELISATION

COMPANY Tandem Publishing Ltd/Target Books
YEAR 1976
BOOK NO 33
AUTHOR Brian Hayles
AVAILABILITY Out now [BBC Books 2012 reprint]

AUDIO BOOK

COMPANY BBC Audiobooks Ltd
YEAR 2010
READ BY Frazer Hines
AVAILABILITY Out now

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

MY COOL CRAZE

What happens if your kids are losing interest in *Doctor Who*? One concerned parent shares her experience.

BY **JACQUELINE RAYNER**

I need to make a confession. Right now, this column is coming to you under false pretences. You see, just at the moment, my children are just not that into *Doctor Who*.

It's not a big deal. They haven't turned against it. They don't suddenly hate it. Our dustbin isn't overflowing with discarded Daleks or scrapped sonic screwdrivers. It's just that other things have overtaken it in their affections for the moment.

This has happened many times before. It's happened to me, it may well have happened to you. The latest craze comes along, eclipses everything in its path, and then, sooner or later - usually sooner, to be honest - goes again.

At the time of writing, the new series of *Doctor Who* is more than a month away - and will be around for eight weeks. For those eight weeks - and probably a few extra weeks beyond that - I am pretty damn certain that the children will be talking of little else, playing at little else and making up stories about little else - just as *The Sarah Jane Adventures* and *Wizards vs Aliens* were all-consuming during their times on air (actually, *Wizards vs Aliens* is an exception as it claimed the imagination for a long time, post-broadcast, so perfectly crafted was it for six-year-old boys). The current fad in our house, however, is Moshi Monsters. Where Moshi Monsters win out over *Doctor Who* right now is that they're forever changing. Every day you can log on to the website and do different stuff. A constant stream of novelty, compared to eight episodes of TV drama to last you for a year.

It's easy to play the 'it wasn't like this in my day' card, but goodness me, it really wasn't. Even less was it like this back in the 1960s, when *Doctor Who* averaged 42 episodes per season, there were only two other channels in competition, and we certainly hadn't heard of online worlds of adoptable pet monsters. New *Doctor Who* just kept on coming. But now its few hours of televisual brilliance have to compete with all-day dedicated children's channels, DVD box sets, Wii, Xbox, online games, all with characters who want to be - or perhaps actually are - the next big thing, the thing that everyone talks about in the playground, the thing that gets a thousand spin-offs, a sackful of merchandise and its own comic complete with a dozen free gifts sellotaped to the cover.

The difference between a craze and a passion, however, is that the passion *endures*. For many of us, *Doctor Who* is always there, underneath, long after temporary devotion to Rubik's Cubes or the Spice Girls or Tamagotchis has faded away. It isn't tied to age (there's a reason we get **DWM** every month but the once eagerly awaited *CBeebies Weekly* is no longer on the shopping list). It doesn't matter whether it's on air or off. It doesn't matter if everyone else in the playground/office/internet is watching it, not watching it, loving it, slagging it off. You've probably heard some variation of the saying, 'real friends can go for years without seeing each other, then pick up again exactly where they left off'. That's how it is for the Doctor and Sarah. The Doctor and the Brigadier. The Doctor and River Song. And *Doctor Who* and us. Will it be the same for our children and *Doctor Who*? Maybe, maybe not. Maybe they'll find some other interest to be their Best Friend Forever. We won't mind. Although they're going to have a hard job finding something as creative, as life-affirming and as all-round brilliant as this silly old telly show that we all love so much.

> '*Doctor Who* has to compete with dedicated children's channels, DVD box sets, Wii, Xbox, and online games...'

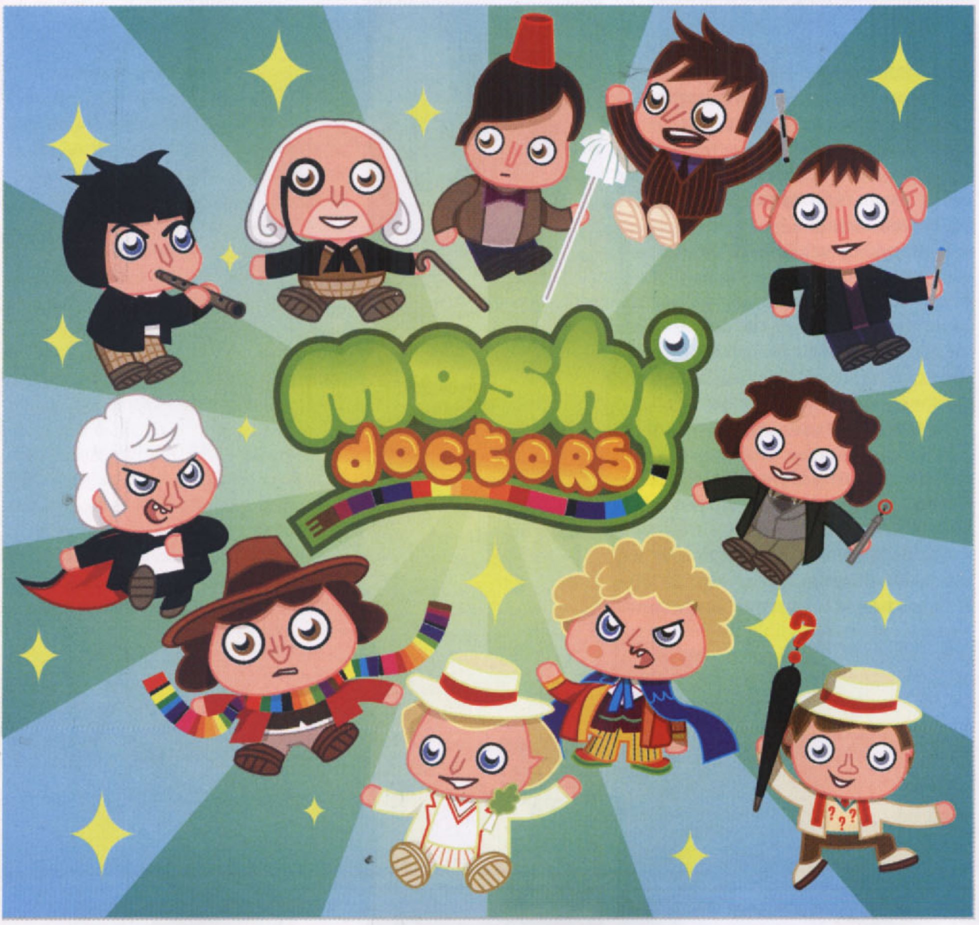


ILLUSTRATION: BEN MORRIS

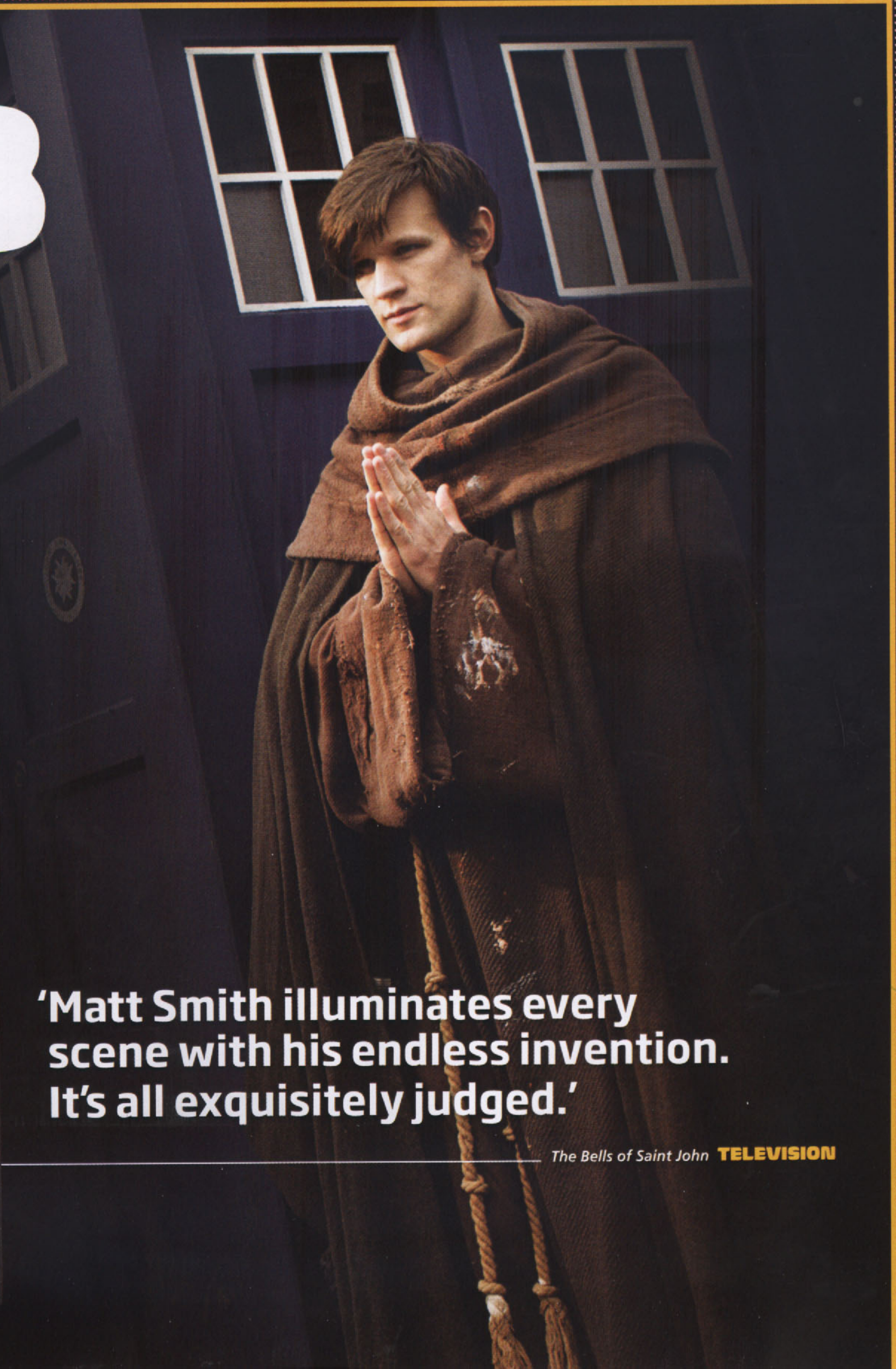
Now, it's a good idea to try to come up with a solution if you have a problem. So here is my plan to keep *Doctor Who* uppermost in children's minds all year round: Moshi Doctors online universe! Choose and customize your own Doctor. (How about the First Doctor dressed in the Sixth Doctor's costume, or Doctor Ten wearing a question-mark pullover?) Decorate your TARDIS. Roundel wallpaper, perhaps? Or would you prefer those washing-up bowl walls from *The Time Monster*? Complete missions and earn grotzits to spend on accessories - ten will buy you an ormolu clock, 20 gets you a hat stand, and for 30 you can become the proud owner of a food machine that needs to be regularly restocked with over-salted bacon. Complete your 'companion collection' - Uncommon: John and Gillian, Dodo; Rare: Grace Holloway, Katarina; Ultra Rare: Jeremy Fitzoliver, Olla the Heat Vampire. There. That should do it.

Addendum: in the two days since this column was written, Fan Twin has asked to watch *Daleks in Manhattan*, *Human Nature* and *The Sound of Drums*, and played two games of *Doctor Who* chess, while Non-Fan Twin has had fun terrorising people with a Character Options Reaper. So I guess the bit where I said I was writing under false pretences was actually written under false pretences. Oops. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

68



'Matt Smith illuminates every scene with his endless invention. It's all exquisitely judged.'

The Bells of Saint John **TELEVISION**

'This is one of the greatest *Doctor Who* tales, blessed with brilliantly conceived characters unusually lyrical dialogue and a meticulously crafted plot.'
The Aztecs **DVD**

'*The Spear of Destiny* has its tick list of Pertwee-era essentials all filled in, from Bessie to a cameo by the Brigadier...'
The Spear of Destiny **BOOK**

'Simon Guerrier's script properly captures the chemistry of the TARDIS crew of the time...'
Shadow of Death **AUDIO**

TELEVISION
DVD
AUDIO
BOOKS

The Bells of Saint John

A new series of *Doctor Who* crashed onto our TV screens on Easter Saturday. Or was it just more of last year's series? Not at all, says our reviewer...

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Celia Imrie (Miss Kizlet), Richard E Grant (The Great Intelligence)
WRITTEN BY Steven Moffat
DIRECTED BY Colm McCarthy
FIRST BROADCAST 30 March 2013

Seven B or not 7B? That is the question. Forgive the stupid pun, but the BBC's decision not to simply bill this as the other half of last year's run, and instead fudge up a kind of halfway-house between that and admitting this is an all-new series of *Doctor Who,* points to the profound changes we've seen in the seven months since *Asylum of the Daleks,* its last big opener. New TARDIS, new costume, new titles, new music, new companion (kind of) – this isn't more of the same. It feels like a line has been drawn between that 'A' and this 'B'. Not a connecting line, a separating one. Unhelpfully then, that beta-label doesn't do *The Bells of Saint John* justice. This isn't the second team trotting out onto our TV screens. This is zestful and exciting *Doctor Who.*

Director Colm McCarthy infuses his début for the series with a fresh energy and impetus. He's showing off, basically. While the action sequences are played at a fury and the current anything's-possible flourishes continue unabated – jumping from modern day suburbia to thirteenth-century Cumbria, to a stricken jet and then a quick whizz up the outside of the Shard – all of this is now expected, despite being remarkable. Thus it's in the details he really makes this episode feel special. A script unusually weighted at the start with exposition is relayed superbly through a fast, cross-cutting montage and, in a first for *Doctor Who* – one that's so specifically dull for to me to remark upon, you might fear I'm cutting and pasting from a Mark Lawson *Media Guardian* essay – non-diegetic graphics are employed to represent the Great Intelligence's global Wi-Fi network. It's proof of the dividends that come from Cardiff's decision not to propagate a house-style. Each new episode has the potential to be exactly that.

Another pleasing visual quirk pays similar tribute to a sensible behind the scenes discussion. It's one Steven Moffat revealed at the press launch for this episode, wherein he told the assembled of an agreement he'd made with Mark Gatiss that they wouldn't fret about concepts minted for *Sherlock* also appearing in *Doctor Who*... and vice versa. That allows McCarthy free reign to punch up text on the screen as people type – a solid but stylish storytelling device, which, again, has rarely been seen in this programme. With Clara finally on board the TARDIS and the sense we're now about to get going on her storyline, it all helps promote the feeling we're in uncharted waters, and that's the best place to be.

Nonetheless, not everything has been jettisoned in the rush for the new. There's something pointless but pleasing in having Clara's charge, Artie, reading *Summer Falls* – a book written by Amelia Williams. And in that final scene, are those Amy's reading glasses the Doctor's sporting? This fidelity to the programme's recent past just feels right, a subtle tip of the hat to much missed friends but handled far more deftly than the Tenth Doctor's year-long pining for Rose Tyler. Self-pity just doesn't feel possible for the Matt Smith incarnation.

Doctor Who and the Spoonheads!

Hang on to your cuppa, Clara!

Matt Smith and Celia Imrie light up the screen...

But let's get back to now. Steven Moffat's script is resolutely set in the present day, and full of pointed, observant dialogue. "Why isn't there internet?" for one. It's a great line that taps into both our sense of entitlement and reliance upon the web. Likewise the crack about Twitter. But in years to come, this will all sound positively archaic. The 'other social networking sites are available' name-check for "Bebo, Myspace and Habbo," already feels a bit 2006. What will the decades do to the whole concept of creeping Wi-Fi and an era when we weren't always connected? To get a sense of that, imagine if this tale had been written during the latter days of Tom Baker. Incoming companion Tegan would have been het up about interference on the 27 MHz wavelength, as she tried to get onto the Citizen Band Radio (her call sign: 'Rabbits') to arrange a long awaited 'eyeball' with mesmeric buddy 'Shady Laddie'. But you don't make *Doctor Who* for posterity, and it's sensible to periodically root the show in the present. Too many trips to faraway worlds can make it feel like it's got nothing to do with us. Good, then, to enjoy the transient fascination for the newly opened Shard before it becomes just another nubbin on the London skyline, rather like *The War Machines*' Post Office Tower. Squirreling together today's obsessions also lends power to this thriller. Spoonheads in the Wi-Fi, of course, is an original take on monsters under the bed, and it layers the faintest veneer of verisimilitude onto the story. Similarly, it doesn't feel *all* that improbable that Miss Kizlet could have an app that modulates the emotions of her employees (👍 21 senior Google executives like this).

As for the Spoonheads, they're a very effective threat, albeit consciously written as one of the foot soldiers of the *Doctor Who* world, with only the verbal facility to paraphrase back what's been said. That Miss Kizlet refers to them as servers (in the computer sense) is a bit of etymological fun, reclaiming the original meaning of that word. They also evidence Moffat's fiendish and unusually visual imagination when it comes to creating monsters. Whereas in the past it's fair to say most writers on the show didn't think long on how their evil creations would be realised – other than to note their nasty might look a bit like a big prawn – Moffat's army often sport a modus operandi defined by their physicality. The revelation of the concave absence at the back of the skull is horrific, and one that has to be prefigured by a lovely, anticipation-heightening gimmick, namely the slow revolution of the head. These critters have been so clearly envisaged it allows the writer to later pull one of his trademark turnabouts – hiding the fact it's a fake Doctor ascending the Shard simply by virtue of kitting him out with a crash helmet.

'I love how Clara's got her cuppa on the go throughout; *Doctor Who* adores mixing the provincial with the fantastic.'

We know about his clever plotting and his killer dialogue ("No-one loves cattle more than Burger King"), but perhaps the best thing about Steven Moffat's work is he writes pictures. Apart from the ballsiness of a scene in which the baddies opt to crash a jet into the heroine (I love how Clara's still got her cuppa on the go throughout, *Doctor Who* adores mashing up the provincial with the fantastic), there's also the supremely creepy sequence when the Great Intelligence's threat is conveyed by lights gradually coming on in the nanny's street. Squares of luminescence in the night, almost moving in on her. There's vision behind that.

It's true that this is yet another episode by the showrunner in which people are forced to talk through communication devices (*Blink*, *Silence in the Library*, *The Time of Angels*) – a weird stylistic tic, no matter how you look at it – but the invention and just the sheer feeling of *Doctor Who* itself being excited to be back ameliorate that concern. Likewise, the appearance of yet another duplicate Doctor didn't bother me, because it's cleverly achieved and then quickly discarded. I still think Moffat's sexual politics are a bit off base, though. A "snogging booth" seems to me something a 13-year-old boy would conjure, not a 24-year-old woman. But this time around the relationship between Clara and the Doctor feels a lot less based upon who's going to pucker up first. It's more to do with friendly sparring.

A few words here, then, for Matt Smith and Jenna-Louise Coleman. I perhaps don't mention Smith's performance as often as I should in these reviews, but you can blame his consistent excellence for that. Something one of his predecessors said about one of *his* predecessors seems apt here: he's like a light bulb – he glitters. And he really does. Smith illuminates every scene with his endless invention. Sometimes that just means investing in some silly stuff, such as tasting the leaf he finds in Clara's travel book, but it's all exquisitely judged. I'd challenge anyone to find an "I ain't 'fraid of no ghosts" moment; one where Smith just doesn't quite pull it off. He even invokes John Travolta in this story and gets away with it. Similarly, Coleman has quickly found her sea legs, making Clara easy to like. She feels as much as a protagonist as Karen Gillan's Amy, but far less spiky. Cast more, perhaps, from the Billie Piper mould – albeit with a faint Lancashire burr, which is a pleasing sound in this programme. Comparing Jenna to former companions isn't perhaps the done thing, but I'd argue it's testament to how well she already fits *Doctor Who*. That we don't see her officially come on board the TARDIS – that's for tomorrow – is another indication of the fact she's already here.

Right now, *Doctor Who*'s trajectory seems clear, and that hasn't always been the case in recent years. From here it's onwards into the next adventure, with the expectation that somewhere along the way – actually, probably somewhere near the end – the secret of Clara Oswald will be revealed. We can also, presumably, look forward to more from the Great Intelligence now that Richard E Grant's been signed up. Although... who was the woman in the shop who gave Clara the phone number for the TARDIS? Not sure about that yet. But here's the team who are going to take us through the rest of this oh so important year. The 7B team? No, these guys are *Doctor Who*'s First Eleven. DWM

The Aztecs

There's more to the latest *Doctor Who* DVD than just a spruced-up version of *The Aztecs* – there's the first ever release of *Galaxy 4: Air Lock*, too...

REVIEW BY **GRAHAM KIBBLE-WHITE**

DVD BBC
STARRING William Hartnell (the First Doctor), William Russell (Ian Chesterton), Jacqueline Hill (Barbara Wright) and Carole Ann Ford (Susan)
WRITTEN BY John Lucarotti
DIRECTED BY John Crockett
FIRST BROADCAST 23 May – 13 June 1964
RRP £20.42

BBC
DOCTOR WHO
THE AZTECS
SPECIAL EDITION
The WILLIAM HARTNELL Years 1963-66

Just six stories and six months into its run, *Doctor Who* delivered a terrific essay on where its parameters lie. *The Aztecs*, broadcast over May and June 1964, unravels the tensions inside the 'go anywhere' ethos. Go anywhere, yes. But do anything? No.

The four-parter is set in fifteenth-century Mexico and, in a neat spot of foreshadowing, opens in a tomb. Death hangs over everything, from the Aztecs' practice of human sacrifice, to the civilisation's impending slaughter at the hands of Cortez and his Conquistadors. Granted, as *Doctor Who* is an adventure serial the TARDIS is inclined to arrive in perilous locations, but this is different. An anomaly for the show, we find a story where the TARDIS team's influence fails to save a single life.

As Barbara and Susan step out of the ship, the teacher's reaction to the corpse laid out in front codes in everything to follow. Rather than recoiling from the body, she's talking about it like a history project: "He must have died around 1430." It's understandable – for her, this *is* history, something to be observed and studied. However, there's hubris in the notion she and her companions are outside the situation. That she then tries on the cadaver's ornamental armband is breathtakingly crass. But, as she's about to discover, you can't act like a tourist when you're visiting the past.

The Aztecs was first released on DVD in 2002. Written by John Lucarotti, it's one of the greatest *Doctor Who* tales, blessed with brilliantly conceived characters, a strong evocation of an alien culture, unusually lyrical dialogue and a meticulously crafted plot.

Thanks to Barbara's theft, she's mistaken for the divine reincarnation of High Priest Yetaxa and propelled into the crucible of the story. It's the finest gift given to a *Doctor Who* companion, and one Jacqueline Hill takes advantage of. She becomes the driving force while the Doctor is made ancillary. He's cast as her political adviser, he has her ear, but he's powerless. When he cautions against her determination to abolish human sacrifice – "Barbara, one last appeal!" – she's curt in her dismissal, making the most of her elevated status: "Not 'Barbara' – *Yetaxa*."

That doesn't mean his character is squandered. In fact, we find the Doctor at an interesting point in his development. There's some of the callousness of the man we met in *100,000 BC* (here he argues a sacrifice should be left to run its course as the victim *wanted* to die) and also some of that fragility (Ian telling him it's "too dangerous" for him to enter the secret tunnel into the tomb). But fast blossoming is the rascal who'd prove a less resistible character to viewers. Watch him when he hatches a scheme to provide Ixta with a poisoned thorn. He chortles away, so pleased at his own impishness.

What's really surprising is how overt his love affair is with Cameca. In the memories of many, this has been compressed into simply that scene where, upon sharing a cup of cocoa with her, he becomes inadvertently betrothed. There's a lot more to it than that. The Doctor is positively on the cop. "And what about her?" he asks Autloc, first catching sight of his quarry. "What did you say her name was?" Later on, when he tells Barbara of his new acquaintance, she brands him an "old rogue" – with the implication this incarnation doesn't recognise the 'no hanky-panky in the TARDIS' rule. Even during that pivotal scene with his bride, when she exclaims, "You have declared your love for me," the Doctor nods along quite happily and later seems to find pleasure in the notion of the two of them sharing a garden.

Meanwhile, Barbara's efforts are focussed on making a power play against High Priest of Sacrifice, Tlotoxl (John Ringham doing Larry doing Richard III). It's all so brilliantly realised with superb moments of interplay. Their duelling "How shall a man know his gods?"/"By the signs of their divinity"

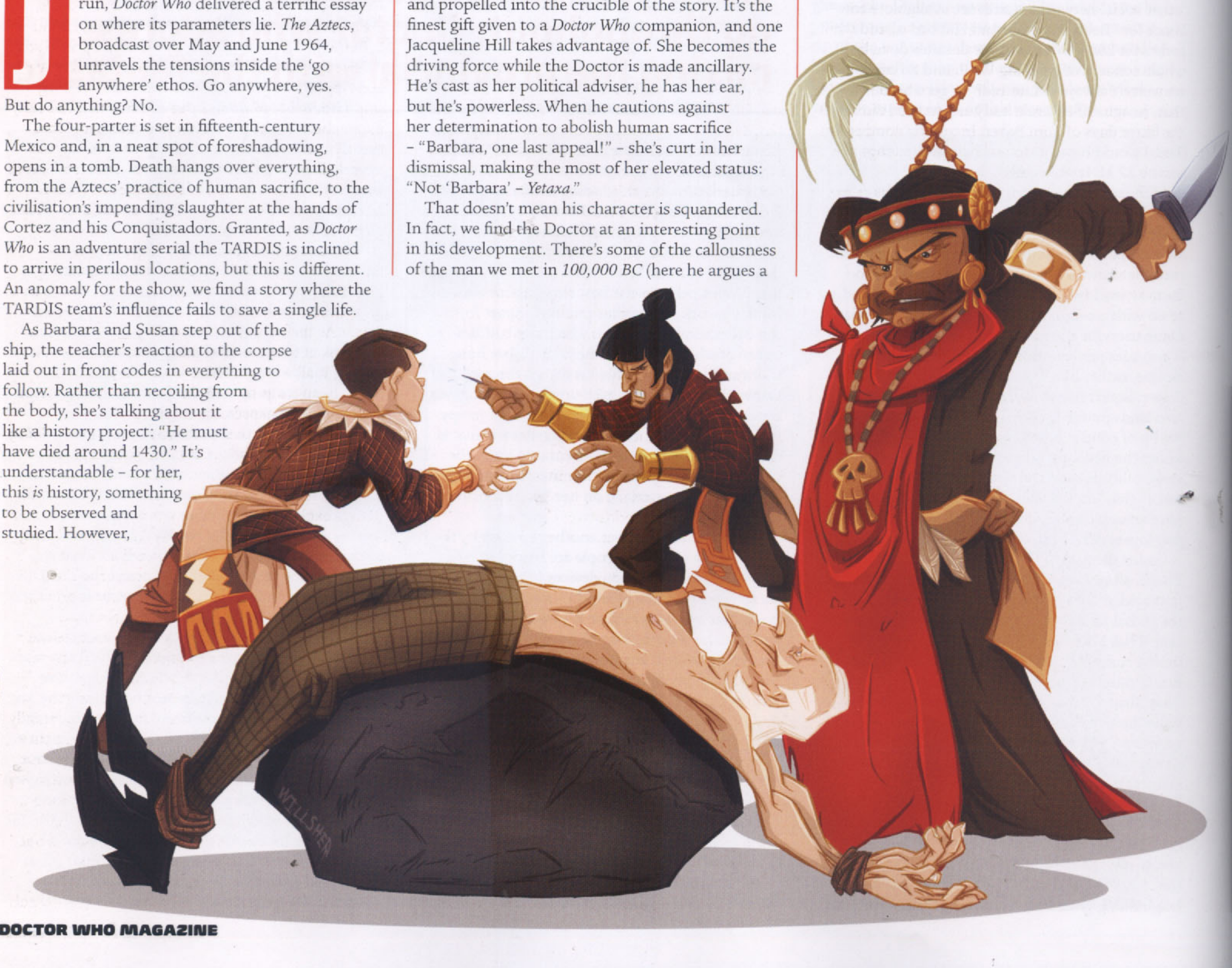


Illustration: Ben Willsher

exchange has been much celebrated, but other clashes are equally memorable. The cliffhanger to the second episode sees him challenging Barbara to use her godliness to stop Ixta killing Ian. She resolves the situation at the start of the following week by gloriously dumping all the semantics and simply holding a knife to her rival's throat. Later on, she rounds on the villain who's just failed in his attempt to poison her. "Yetaxa would have lived," he reasons. "The gods are immortal." "Well I would have died," she replies, "I am not Yetaxa." It's a massively confident admission to make, as is her subsequent threat to have the people destroy Tlotoxl should he move against her. Again, hubris.

When the false goddess' defeat comes, it doesn't feel preordained. This isn't the nexus of time, or any such nonsense, intervening to protect recorded history. Barbara started from a position of high advantage but through her unwillingness to really walk among the Aztecs – and thanks also to some superb manoeuvring from the High Priest – she's undone, handing to him the prize of being name-checked in one of those fat Peter Haining books as the only *Doctor Who* baddie who ever actually 'won'.

For a brief moment in 1963, the story that wouldn't become *The Masters of Luxor* was planned to precede *The Aztecs* – one of many places it was sequenced before being abandoned. In that script, writer Anthony Coburn attempted to weave in some discussion on religious belief. "Why are you Earth people afraid of the word 'God'?" asks Susan. Even on the page, it's the wrong note for *Doctor Who*. Lucarotti's script avoids that, and while we would perhaps assume a well-spoken, right-thinking, *decent* 1960s duo like Ian and Barbara would be rigorously C of E, their own faith is never brought into play. Yes, the argument is put forward that the rain will come whether or not blood is shed, but at no point do our heroes challenge the veracity of the Aztec gods.

At the adventure's end, Barbara expresses regret at the way she treated her ally, High Priest of Knowledge Autloc. "I gave him false hope and in the end he lost his faith." The irony is, his decision to retire from religious life and exile himself to the wilderness might just have saved him from subsequent slaughter at Cortez's hand. So perhaps a life was saved after all. And maybe you *can* rewrite history. One line, at least.

Barbara: light-fingered.

Caught by the Chumbleys: *Galaxy 4* on DVD at last!

'The reconstruction of *Galaxy 4* presented on this DVD trims off about a third of the story – which doesn't hurt it one bit.'

Galaxy 4

A year and a half later, the Doctor arrives on a nameless planet orbiting one of three suns. Junked by the BBC during the 1970s, *Galaxy 4* is a story that has mostly been available as scraps. No telesnaps exist, and for a long time the only audio recording was almost inaudible. For some adventures – *Fury from the Deep*, *The Macra Terror* – a paucity of material heightens the reputation. But no-one has ever held William Emms' four-parter in regard, despite its 'lost' status.

Back in 2011, the third episode was recovered, and that's now been amalgamated into a resourceful reconstruction put together by Derek Handley, originally intended for the 2008 DVD release of *The Time Meddler*. Somehow, with recourse only to the offal bin, Handley has managed to create something vaguely approximating an actual *Doctor Who* adventure. The understandably rough and ready nature of what he's ended up with – a cut'n'shut of basic animation and stills – is actually in its favour. Rather than producing a Thetamation crossbreed that mimics live action while also reminding you of its absence, he's produced something akin to a View-Master experience. For that, you can forgive its failings. Along the way, he's trimmed off about a third of the story and it doesn't hurt *Galaxy 4* one bit.

Rather than the plodder we've all been programmed to expect, this tale is by no means hard work. Although it is mostly dumb. Where John Lucarotti conjured lines such as, "In bliss is quenched my thirsty heart," William Emms gives us, "She is our leader and has leaders' things." The plot is equally basic, almost a haiku: Two foes are marooned, two dawns from extinction – which are the monsters? Whatever nourishment the adventure offers (and this is Slim-Fast *Doctor Who*, make no mistake) it's all contained in that moral, as exemplified towards the end of the fourth episode wherein the Doctor, Steven and a Rill have a chat about not judging a book by its cover. "What difference does it make what your form is?" says Steven hammering home the lesson. There's no depth to this, but it is a nice little homily.

Everything about the adventure feels simplistic. Its three locations – the Drahvin spaceship, the TARDIS and the Rill vessel – all seem to lie along the same thoroughfare, and the episodes unfold with the time-travellers calling into each, and then doing it all again. Hartnell, unchallenged by this, is on fine form, cackling away about the splendid defence mechanisms he's installed in the police box ("I certainly excelled myself with this force barrier!") and ripping the piss out of Maaga's capsule ("My ship's not made of tin like this old trash!"). His early name-check of the planet Xeros is another Easter egg. By making us think of *The Space Museum*, he's cleverly lowering the bar for this little escapade. And what joy it is that an episode of a science-fiction adventure series can open with one character (Vicki) giving another (Steven) a haircut!

How about the Chumblies? Their design is a success – teeny fold-down robots with a pleasing, LED thing going on under the skin. They're never, at any point, threatening, but then, are they supposed to be? As their chummy, bumble-y name infers, if you look at them as pretenders to the Daleks you're getting it all wrong. Plus, the way they assimilate the English language by sampling and analysing Vicki's speech is an unexpectedly smart touch.

Something else that's often assumed about *Galaxy 4* is that it's all about the crazy high concept of having a race of female soldiers. The fact that, for decades, the only clip we ever saw was the one with Maaga explaining, "We have a small number of men, as many as we need. The rest we kill," contributed to that notion. But it's worth pointing out the Drahvins' gender was a late addition suggested by producer Verity Lambert. Perhaps, as a result, it isn't played as archly as you might fear and doesn't especially inform the story. Doubtless their femininity was intended to mask their evil intent, but that deception is dropped quickly.

It's only unreconstructed Steven who seems affected by the concept. When the travellers initially encounter Drahvin 1 and Drahvin 2 (usefully, they arrive in numerical order) the hoary old astronaut is drooling like a cartoon dog: "Aren't they a lovely surprise?" Inside their spaceship he's still agitated, clocking the rest of the crew and declaring the vehicle has "got one or two good features." It's one draft away from a *Carry On double entendre*.

Such an unsophisticated story is weirdly disarming. But even so, you can't ignore the logical ►

hole in the central dilemma. If both the Drahvin and Rill ships are damaged and they're desperate to leave the planet before it explodes, why doesn't anyone seriously consider using the TARDIS? It's not like the Doctor isn't banging on about how brilliant the thing is. In the end, it's an idea briefly toyed with by Maaga while interrogating Steven, but it boils down to this. Maaga: "I could make you help us." Steven: "No, you couldn't." Fair enough.

It would be folly to suggest *Galaxy 4* is good *Doctor Who*, but it's not really bad *Doctor Who* either. It's a juvenile take on the show, playing down to the audience. But in the same way old nonsense like *Rentaghost* or *The Tomorrow People* still greatly amuse, so can the least loved corners of our favourite TV series. Remember, appearances can be deceptive.

Tlotoxl was politely silent when Ixta asked, "Do I have bad breath?" Ian, however, would have no such qualms...

DVD Extras

Most of the extras accompanying this reissue originate from the 2002 release. In *Remembering the Aztecs*, John Ringham rages: "I don't like my stuff being resurrected!" Well, one imagines the uncredited team behind the *Making Cocoa* animation must feel the same way. At least their names aren't on it. Presented, as was the style at the time, in the form of a *South Park* cartoon, this short features the voices of Ringham as Tlotoxl and Walter Randall as Tonila, yakking in a stilted, unfunny way about beverage preparation. The whole thing has the lilt of being recorded in someone's front room, and it's a long way from being good enough.

But back to that retrospective, which flits between Ringham and Randall, together in – yes – a front room, and Ian 'Ixta' Cullen, who looks like he's in a pub garden. At times it's hard to concentrate on what the two old buffers are saying, such is the mesmerising quality of Randall's stomach making a slow break for freedom when it realises his lower shirt buttons have been left unsecured. Nonetheless, Ringham pulls it back with a series of delightfully haughty proclamations about Hartnell. He was "a bit pompous – he thought himself an international star. He only had three or four expressions, he didn't work hard enough at his script." That kind of thing. But he's equally unkind about his own effort, declaring, "I thought I was ghastly in it!" His greatest announcement, however, goes: "I can't *bear* it when members of the lay public are around when I'm working. I'm just rather pompous about it."

'John Ringham makes some haughty proclamations about Hartnell – claiming he only had three or four expressions...'

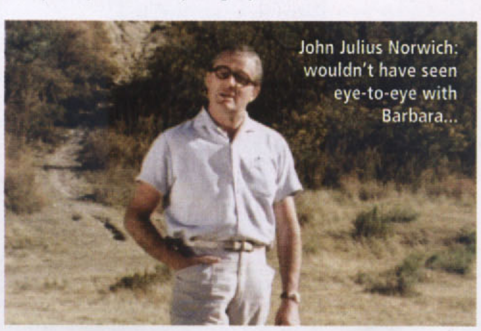
Another interview shot in 2002 features Barry Newbery who talks about *Designing The Aztecs*. He has fearsome tales of having to get the scenery erected in two and a half hours, the set being broken up inadvertently as they moved between Lime Grove and Television Centre, and the different paint types created especially for black-and-white television (TX32 was a light grey colloquially known as 'TV white'). *Restoring the Aztecs*, meanwhile, is a brief 'before and after' revealing the improvements made to the footage for the original DVD release.

From a 1970 edition of *Blue Peter* we have Valerie Singleton on location in Mexico for *Cortez and Montezuma*. In true style, the story of the Aztecs' demise is told in a breezy manner, albeit with Val's partisan assertion the Spaniard's mission was "to bring the true Christian religion to the Indians."

The info-text written by Matthew Kilburn does a fine job in relaying the BBC politics the *Doctor Who* team was battling. While they were fighting to be allowed access to the better facilities at Television Centre – and *The Aztecs* was the first story to cross that threshold – time and again they were deflected back to the relatively antiquated Lime Grove. We also learn about Head of Drama Sydney Newman's continuing interest in *Doctor Who*, passing Verity Lambert notes instructing her to use the programme to glamorise the occupation of engineer (hence the Doctor describing himself as such in the second episode) and reviewing Barbara's characterisation in this adventure as 'weak and frail'.

There's fun in the commentary booth with Lambert, William Russell and Carole Ann Ford settling down in front of *The Aztecs*. Ford, it transpires, had a bit of a thing for Ian Cullen, "I thought he was super!" she says. Lambert, though, is more taken with science master Ian's aptness for combat. As he clobbers a guard, she's moved to ask his alter ego, "What subjects did you teach at school?!" It's Russell, though, who best sums up what works so well about the production: "The thing that's significant is the commitment everybody had. They *do* play it."

The 'Cybercopter'!



John Julius Norwich: wouldn't have seen eye-to-eye with Barbara...

Disc two boasts items new to this release. First there's an episode from BBC2's defunct documentary strand *Chronicle*. Titled *The Realms of God*, and first screened in 1969, it features historian John Julius Norwich telling the story of the Spanish conquest of Mexico. It's essentially a TV lecture, albeit one delivered – with hand popped in the trouser pocket, thumb gaily hanging out – against wonderful backdrops including a ruined Yucatan temple. It's doubtful Julius Norwich, a descendant of King William IV, will be troubled by **DWM**'s criticism but this piece does strain in its efforts to portray Cortez as a hero who, through an unfortunate chain of events, ended up having no choice but to commit mass-murder. Poor old thing.

There's no elegant segue from that into *Dr Forever!*, which this time looks at toys. It's a brisk piece, writer Rob Shearman nattering about a Third Doctor jigsaw and Peter Davison Easter Egg, and former BBC Books editor Steven Cole twiddling with a TARDIS Tuner. Meanwhile, Russell T Davies admits that when he brought the series back, he vowed to collect every piece of merchandise, until it became clear how impossible that would be, plus Ian McNeice appraises his own Winston Churchill action-figure (pull the string at the back of its head: "Madam, you are ugly, but in the morning, I shall be sober" – not really) and a genuinely surprising look at the world of counterfeit David Tennant dolls and Cyberman helicopters.

Two more archive curios round things out. Michael Bentine's *It's a Square World* from December 1963 brings us what's thought to be the first ever *Doctor Who* spoof, with Clive Dunn donning Hartnell's wig and cape in a skit that sends Television Centre rocketing into space. Then, from the mid 1960s, *A Whole Scene Going* travels to Shepperton studios to check out the filming of *Daleks Invasion Earth: 2150AD*. Director Gordon Flemyng is pragmatic about his lot. "If you've got to be off the set Wednesday... you have to practice the limits of your art between now and Wednesday." A mantra that still serves *Doctor Who* today... **DWM**

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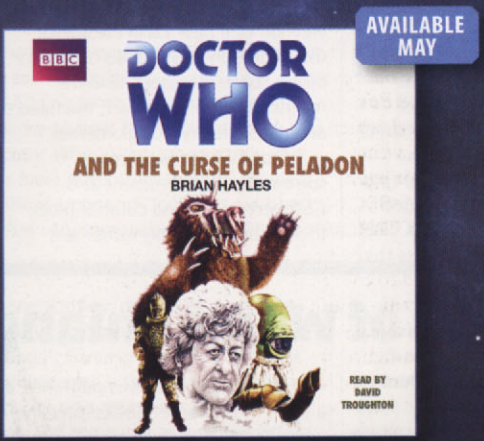
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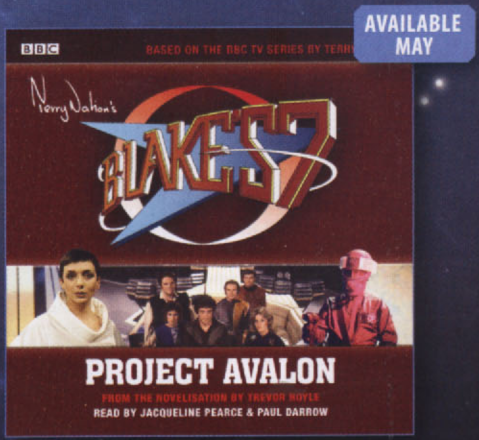
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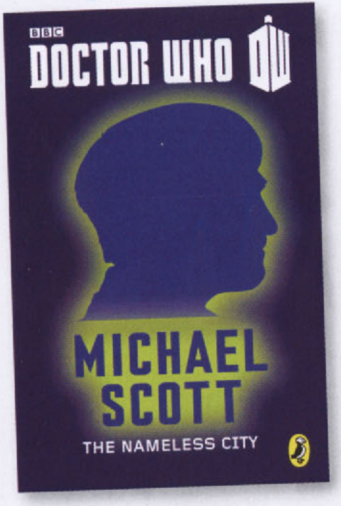
BBC

The Nameless City

EBOOK Puffin

WRITTEN BY Michael Scott
FEATURING The Second Doctor and Jamie McCrimmon
RRP £1.99



There's a pleasing baroque feel to *The Nameless City*. Michael Scott delivers a downbeat tale for the Second Doctor and Jamie that feels in keeping with the era, nicely making up for the mis-fire of last month's *A Big Hand for the Doctor*.

Jamie McCrimmon is travelling alone with the Doctor, and unwittingly brings a leather-bound volume onboard the ship after foiling a street mugging. A horrified Doctor recognises the book as the Necronomicon, but it's too late. A trap has been sprung – this is the means by which the fabled Archons will return to the universe, the TARDIS pulled across time and space to the Nameless City of the title.

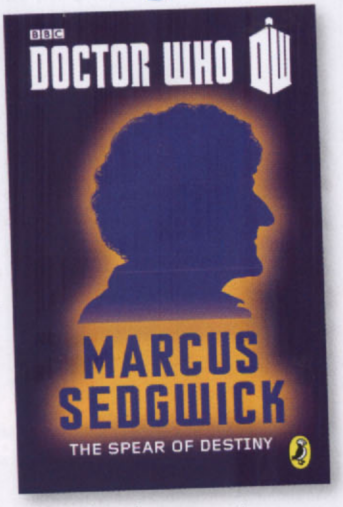
Scott imbues *The Nameless City* with a sense of doom and the Archons are very much born of the Second Doctor's assertion that some corners of the universe have bred terrible things. That's something *Doctor Who* has done effectively throughout its half-century innings, hinting at horrible creatures in the shadows, refusing to let a TV budget hamper ambition. Scott successfully translates that spirit into prose, his descriptive style vivid yet economic, and he absolutely nails an impish Second Doctor and heroic Jamie.

If there's a let-down to *The Nameless City*, it's that there is very much a child-friendly ending on offer that older readers might find a little too easy. But that doesn't take away anything from the spooky story that the author has delivered, or the care and attention given to the detail of the Second Doctor's era. **MARK WRIGHT**

The Spear of Destiny

EBOOK Puffin

WRITTEN BY Marcus Sedgwick
FEATURING The Third Doctor and Jo Grant
RRP £1.99



Writer Marcus Sedgwick's contribution serves as a neat love letter to the era of the Third Doctor, yet doesn't wallow in sentiment. *The Spear of Destiny* is a nicely rounded adventure that will satisfy ardent fans and the intended audience of younger readers alike.

The Doctor and Jo find themselves engineering the heist of an ancient spear from a museum – a spear that legend says was wielded by Odin and is now the centre of a Physical Temporal Nexus. This museum misadventure leads the Doctor and Jo back into the past, and the time-travellers are soon caught in the middle of a conflict between two warring Viking factions.

The Spear of Destiny is the hit of this series so far, a tick-list of Pertwee-era essentials all filled in, from Bessie to a cameo by the Brigadier. The image of the Doctor striding across a barren historical landscape recalls *The Time Warrior*, and Jo Grant is as resourceful and loyal as she ever was on TV.

As a primer for younger fans to a specific era of vintage *Doctor Who*, this short story will be hard to beat. I'd be keen to see Sedgewick let loose on a full-length novel of the *Dark Horizons*/*Wheel of Ice* variety to see what he could do given a longer word count. As it is, *The Spear of Destiny* is a lovely little thing and should be enjoyed in the fun spirit it's intended, a spirit exemplified in a moment two-thirds of the way in that will have Pertwee fans smiling fondly at the delicious inevitability of it all.
MARK WRIGHT

Spaceport Fear

AUDIO DRAMA Big Finish

WRITTEN BY William Gallagher
STARRING Colin Baker (the Sixth Doctor), Bonnie Langford (Melanie), Ronald Pickup (Elder Bones), Isabel Fay (Naysmith), Gwilym Lee (Pretty Swanson)
RRP £14.99 (CD), £12.99 (download)

Spaceport Fear takes the Sixth Doctor and Mel to Tantane Spaceport, an interstellar hub that by rights should be a bustling port of call. However, something has gone horribly wrong on Tantane. A fearsome creature called the Wailer wanders the deserted passenger terminals and duty-free malls, and for centuries two tribes – Business and Economy – have been battling for supremacy.

Writer William Gallagher has wisely chosen the setting, because although it may be set on an alien planet in the future, the spaceport, complete with security, customs, and arrivals halls, has all of the areas you'd associate with any airport you may have been trapped in for hours waiting for that long-delayed plane. And anyone who's taken a red-eye flight will easily picture the darkened, deserted halls and gloomy corridors. That familiarity really helps to sell the location, and serves to make the story even creepier.

And this is a *very* creepy story. The monster, the Wailer, is kept in the shadows, making only brief appearances before it strikes, in a memorably nasty cliffhanger. However, it's not the only danger lurking in the spaceport, and Gallagher has another less obvious monster gradually revealed over the course of the play. After a claustrophobic first two episodes, the second half of the story ups the stakes considerably, and the finale is supremely effective.

The Sands of Life

AUDIO READING Big Finish

WRITTEN BY Matt Fitton
STARRING Tom Baker (The Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), Hayley Atwell (President Moorkurk), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Jane Slavin (The Laan), Duncan Wisbey (General Vincent)
RRP £10.99 (CD), £8.99 (download)

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
TOM BAKER AND MARY TAMM IN
THE SANDS OF LIFE
BY NICHOLAS BRIGGS
FEATURING
HAYLEY ATWELL
DAVID WARNER
TOBY HADOKE
WITH JOHN LEESON AS K9
BIG FINISH
FULL CAST AUDIO DRAMA

After the glorious whimsy of last month's *The Auntie Matter*, this Fourth Doctor audio feels rather more sombre – while still in keeping with the tongue-in-cheek tone of much of the Key to Time season. This time round, the TARDIS is embroiled in a series of unlikely but linked events involving the election of a new Earth President, the migration of a species of seven billion space manatees, and the machinations of Cuthbert, the head of an interplanetary Conglomerate.

Despite all the excitement surrounding the President and Cuthbert's plots and counter-plots, the Doctor is typically rather less

The Talons of Weng-Chiang

TALKING BOOK AudioGO

WRITTEN BY Terrance Dicks
READ BY Christopher Benjamin
RRP £13.25 (CD)

The Talons of Weng-Chiang, that ever-popular patchwork of Sherlock Holmes, Jack the Ripper and Fu Manchu, comes to audio with one of its original stars. Christopher Benjamin, who played Palace Theatre proprietor Henry Gordon Jago, reads Terrance Dicks' 1977 novelisation in colourful and vivid style.

This original novel was published at a point in the Target Books' timeline when Dicks' contribution to the range was prolific, and his work schedule was resulting in some slimmer volumes. But there's still lovely embellishment and stylistic flourish as you'd expect from the grandmaster of *Who* novelisations. Some scenes are written from the perspective of the Doctor's new companion, Leela, as she struggles to make sense of Victorian culture, while Dicks also takes the opportunity to embellish police pathologist Professor Litefoot's army background.

Benjamin's reading brims with enthusiasm, savouring such Jago

BBC
DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
COLIN BAKER AND BONNIE LANGFORD IN
SPACEPORT FEAR
BY WILLIAM GALLAGER
FEATURING RONALD PICKUP
FULL CAST AUDIO DRAMA
BIG FINISH

The play features an impressive cast, from Beth Chalmers – a Big Finish stalwart – to Ronald Pickup who voices the ancient Elder Bones with just the right mix of avuncular wisdom and edgy authority. In the supplementary material at the end of the second disc, Colin Baker seems worried that the Sixth Doctor is too abrasive here; however, that doesn't come across in the play itself.

Rather, it's Bonnie Langford who's slightly short-changed. After getting a lot to do in the previous play, here the only characteristics she displays other than general bravery and niceness are her photographic memory and her love of carrot juice. However, listening to the Doctor and Mel's banter in the first episode, it's easy to see why she's a better partner for this Doctor than Peri: she indulges the Doctor's pomposity while gently bullying him into getting her way through infuriating reasonableness. It's a joy to have her back in the fold, and one of many reasons why *Spaceport Fear* is a very fine Sixth Doctor story. **MATT MICHAEL**

'The second half ups the stakes considerably, and the finale is supremely effective.'

interested in their power-play, and more concerned with the fate of the Laan and the implications it has for the Earth.

This is, unusually, a three-episode adventure, and given that next month's release is titled *War Against the Laan*, you quickly realise that the plethora of storylines, characters and locations – from time experiments aboard space platforms, to the Sahara Desert – means that these plays are striving for the epic feel of a 1970s six-part story. On the basis of this instalment, Briggs has done a pretty good job. Certainly, the final cliffhanger on this disc was more than enough to have this listener scurrying to download the next release as soon as possible.

Adding to my excitement was the chance to hear David Warner back in *Doctor Who*. Although I secretly pine for more adventures with his utterly brilliant *Unbound* Doctor, as Cuthbert he's a very serviceable villain. Opting to avoid the cod-Shakespearean posturing of so many late 1970s baddies, he plays Cuthbert as a bluff Yorkshireman, which is both funny and terrifying.

We also have the pleasure of another cast member returning – John Leeson as K9, having been notably absent from the previous play, gets some of the funniest lines here. I particularly enjoyed his diagnostic of the chances of rescuing Romana from beneath the shifting desert sands. Perhaps the only criticism is that in this story Romana is, as critics of the tin dog always argued, rather too reliant on his firepower to get her out of a tight spot.

With some neat directorial choices – the cross-cutting between the Doctor and Romana being interrogated by the Earth authorities, for example – and a pleasingly unusual villain and monster, *The Sands of Life* is a really enjoyable comedy thriller. **MATT MICHAEL**

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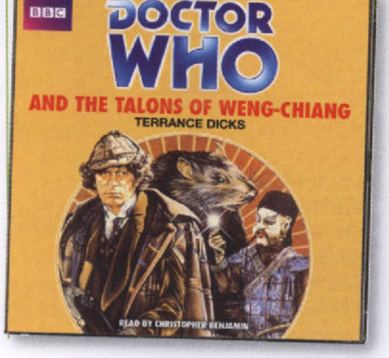
expressions as 'oopizootics' and the bizarre 'Lombard Street to a china orange'. Given an accent – Cockney, Chinese, Irish – there's no stopping him. It's no surprise Benjamin imbues Jago and the audio as a whole with such rich energy. His connection to the character has been refreshed in recent years through the popular Big Finish Productions spin-off, *Jago & Litefoot*, and that pays off here brilliantly.

Sound designer Simon Power evokes the TV story's impressive production values when it comes to the lively Palace Theatre and the dank, echoey, rat-infested sewers. The nightmarish sequence of the Doctor and Leela dodging a stream of squealing rats on the run from something much larger is tailor-made for audio.

Overall, this is a heady and atmospheric release. As Jago might say, "Not even the great Li H'sen Chang could pull off a better trick." Bravo, AudioGO! Bravo! **VANESSA BISHOP**



The House of Cards

BBC
DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
FRAZER HINES AND ANNEKE WILLS PERFORM
THE HOUSE OF CARDS
BY STEVE LYONS
THE COMPANION CHRONICLES
BIG FINISH

AUDIO READING Big Finish

WRITTEN BY Steve Lyons
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Ben, Polly and Jamie
RRRP £8.99 (CD), £7.99 (download)

The Second Doctor, Polly, Ben and Jamie have arrived in a casino in space, one that's run by the vicious Sidewinders. But while Ben plays the odds and Jamie falls in with a mysterious masked woman, Polly holds the key to all their fates – and could win or lose everything at the roll of the dice.

This is very much Anneke Wills' story, with Frazer Hines providing some variation in tone. It's a shame that in this release, Hines doesn't get the opportunity to give us his ace impression of the Second Doctor. But Wills' energetic narration works well, even if her astonishing 'Cockernee' Ben has to be heard to be believed.

It's also good to see writer Steve Lyons linking the show's past with more recent fiction – the Sidewinders were introduced in the pages of *Doctor Who Adventures* – just as he's previously used his other monsters, the Selachians, to crossover the BBC Books and Big Finish audio ranges.

That said, the story itself is rather darker than anything to appear in the pages of *Doctor Who Adventures*, and this reviewer has to admit to rolling his eyes at yet another timey-wimey plot. Though Lyons has always had a liking for this type of time-twisting tales, they're becoming a bit too much the norm. While Lyons pulls off the trick pretty well here, it's bound to suffer from the law of diminishing returns.

The House of Cards is at its best when it's being true to the Patrick Troughton years – including a beautifully judged ace up his sleeve from the Second Doctor in the finale. **MATT MICHAEL**

Shadow of Death

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
2nd DOCTOR
SHADOW OF DEATH
by Simon Guerrier
Performed by Frazer Hines and Evie Dawnay
BBC

AUDIO READING AudioGO

WRITTEN BY Simon Guerrier
PERFORMED BY Frazer Hines and Evie Dawnay
RRP £10.20

Shadow of Death is an effective recalling of the Troughton era, its plot concerning a small group of near-future humans doing plausible space research. They're in an enclosed base, and they're under siege (of course!) from a non-speaking alien presence. The 60s-influenced sound design effectively helps put us in the right frame of mind from the start.

Simon Guerrier's script properly captures the chemistry of the TARDIS crew of the time. It's a perfect match for Frazer Hines, who provides warm narration and excellent performances of companions Jamie and Zoe. Most notably, an affectionate caricature of the Second Doctor makes the opening scenes a real delight to hear.

There are elements in the plot that are much more resonant of more modern episodes: the humans' level of space exploration and scientific nous is more advanced than in the Troughton era and the object of their study, a world improbably orbiting a pulsar, and a sinister advancing shadow that ages its victims to death, feels distinctly like a Steven Moffat idea.

It's when the story puts the Doctor centre-stage that things get into interesting – and even ground-breaking – territory. Narrating from the Doctor's viewpoint, Hines shifts to a more mature, reflective style as the Doctor's personal journey becomes the focus of the story. There's a properly creepy sequence juxtaposing the show's past and present that sends a real shiver down the spine. That element gives a pleasingly jagged edge to the resolution of the plot, which is nonetheless satisfying in its own right.

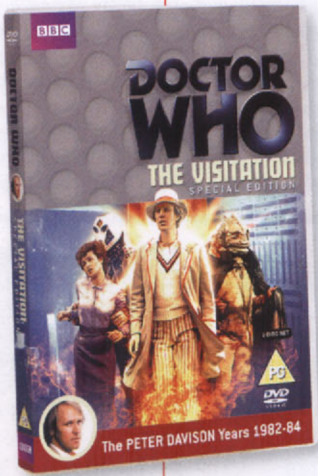
It's all rather brilliant and well worth buying, either alone or as part of the series. **JOHN BINNS**

The Visitation

DVD BBC
STARRING Peter Davison (the Fifth Doctor), Matthew Waterhouse (Adric), Sarah Sutton (Nyssa) and Janet Fielding (Tegan)
WRITTEN BY Eric Saward
DIRECTED BY Peter Moffatt
FIRST BROADCAST 15-23 February 1982
RRP £20.42
RELEASED 6 MAY 2013

The Re-Visitation, one might say; as Peter Davison's fourth adventure as the Fifth Doctor becomes the latest story to be spruced-up a bit for a reissued DVD release, and one with a whole host of new supporting material.

"I have wanted to produce one of these DVD features for a while," says the producer of two of the new documentary pieces, and newcomer to the DVD range, Russell Minton. "I have worked at the BBC, in production, for 12 years now, and have always targeted programmes to work on that I like to watch – a bit like a 'bucket list'! I currently produce *Strictly Come Dancing* and the BBC's coverage of the Eurovision Song Contest. I've worked at Television Centre for seven years, and it's such a special place to work – although I'm saying this with only three weeks left in the building! So when the closure was announced, I thought, why not make a documentary about *Doctor Who*'s relationship with the building? This was two years ago now, before Richard Marson's brilliant TV documentary, *Tales of Television Centre*, was in production. Dan [Hall, the *Doctor Who* DVD range's commissioning editor] liked the idea, and by chance also had the 'making-of' for *The Visitation* in the offing, so I jumped at the chance to do that too. The Television Centre documentary wasn't necessarily intended for *The Visitation* DVD, but fits perfectly on there because of the contributors. Part Two of that – which has some never-before-seen *Earthshock* footage, which is amazing! – will be appearing on an as-yet unannounced release."



More directly relevant to the story under discussion is *Grim Tales*, which takes some of the cast on a trip across to Black Park and environs in Buckinghamshire, where the story's filmed location footage was shot. "Interestingly," Minton reveals, "members of the family that now owns the manor house – some of whom appear briefly in the documentary – are asked by programme-makers about filming there all the time, but I am the first person they've said 'yes' to. And all because it was *Doctor Who*! My plan was always to get Peter, Janet, Sarah and Matthew back together and have Mark interview them – sadly, Matthew wasn't available for any of the potential filming dates, even though he really wanted to do it. Mark was the perfect choice to host; he is a fellow producer so knows what is needed, and in doing his research he watched the whole story – twice!"

Elsewhere, there's another in the ongoing *Dr Forever!* series, looking this time at *Doctor Who* in sound-only form. "The piece covers just how impossible it is to summarise the history of *Doctor Who* on audio," producer James Goss reveals. "From the days when everyone could name the only two releases there were, to today when I doubt anyone can even name all the ranges, let alone the hundreds of individual releases. It tries to explain how companies like Big Finish and AudioGO became so successful, talking to the people involved in them. It was only when I sat down to edit this piece that I realised it features about 17 contributors... I'd be very happy if you get to the end of watching it and realise just how far *Doctor Who* has come on audio in the last few years – from a played-to-death LP of *Genesis of the Daleks* and some ropey cassettes of Troughton episode soundtracks, through to brand new adventures and crystal clear reconstructions of every TV serial."

"I wanted to put a bit of my 'entertainment' background into all my documentaries," Minton concludes. "It's funny, though, I was more nervous about getting these right than I am when I make *Strictly* or Eurovision. I guess I know the fans who buy these are about as passionate as you can be!"

DAVID DARLINGTON

BUY IT BECAUSE... It's a chance to revisit this Fifth Doctor classic, with some great new supporting extras.

> **"I wanted to put a bit of my 'entertainment' background into all my documentaries..."**

The Television Centre of the Universe.

Grim Tales

© RUSSELL MINTON

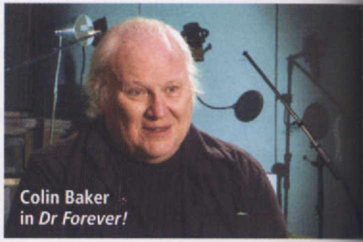
WHAT'S IT ABOUT?

When the Doctor tries to take Tegan back to Heathrow Airport, the TARDIS arrives in the seventeenth century instead of the twentieth. The time-travellers discover that a space capsule has landed nearby and its alien occupants intend to wipe out life on Earth by releasing rats infected with a great plague...

EXTRA FEATURES

- Commentary with actors Peter Davison, Matthew Waterhouse, Sarah Sutton and Janet Fielding and director Peter Moffatt.
- *Grim Tales* – cast members Peter Davison, Janet Fielding and Sarah Sutton are taken on a trip back to the filming locations used in the story by

Film trims.


Colin Baker in *Dr Forever!*

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

APRIL

THURSDAY 4

CD - AUDIO READING

- ***Destiny of the Doctor 4: Babblesphere*** by Jonathan Morris [Fourth Doctor and Romana] AudioGO £10.20
- ***The Rescue*** by Ian Marter [First Doctor, Ian, Barbara and Vicki. Read by Maureen O'Brien] AudioGO £13.25

MONDAY 8

COLLECTED COMICS

- ***Nemesis of the Daleks*** [Seventh Doctor – comic strips collected from **DWM**] Panini £16.99

THURSDAY 11

BOOKS

- ***Plague of the Cybermen*** by Justin Richards, ***Shroud of Sorrow*** by Tommy Donbavand, ***Dalek Generation*** by Nicholas Briggs, [Eleventh Doctor and Clara] BBC Books £6.99 each See page 79

CD - TALKING BOOK

- ***Plague of the Cybermen*** by Justin Richards [Eleventh Doctor] Read by David Warner] AudioGO £15.99

TUESDAY 30

CD - AUDIO READING

- ***The Companion Chronicles: The Library of Alexandria*** by Simon Guerrier [First Doctor, Susan, Ian and Barbara] Big Finish £8.99 See page 78

CD - AUDIO DRAMA

- ***Eldrad Must Die!*** by Marc Platt [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99 See page 77
- ***The Justice of Jalxar*** by John Dorney [Fourth Doctor and Romana] Big Finish £10.99 See page 78
- ***Bernice Summerfield: New Frontiers*** by Xanna Eve Chown, Alexander Vlahos and Gary Russell. [Benny] Big Finish £25.00

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

The Terileptil leader menaces Tegan.

fellow TARDIS travelling companion Mark Strickson.
- ■ *The Television Centre of the Universe: Part One – Blue Peter* presenter Yvette Fielding takes Peter Davison, Mark Strickson and Janet Fielding on a trip through BBC Television Centre, meeting up with old friends and colleagues as they reminisce on their time spent working in the iconic building.
- ■ *Dr Forever!: The Apocalypse Element* – a look at the rise of audio *Doctor Who* in the aftermath of the TV show's cancellation, with contributions from actors Colin Baker, William Russell and Lisa Bowerman, former TV series executive producer Russell T Davies, Big Finish executive producers Jason Haigh-Ellery, Nicholas Briggs and Gary Russell, writers Mark Gatiss, Robert Shearman, Paul Cornell, Joseph Lidster and Justin Richards, and AudioGO commissioning editor Michael Stevens.
- ■ *Radio Times* listings and BBC Enterprises Sales Sheet in PDF form.
- ■ New Subtitle Production Notes.
- ■ *Directing Who* – Interview with Peter Moffatt.
- ■ *Writing a Final Visitation* – Eric Saward discusses the writing of his first *Doctor Who* script.
- ■ *Scoring The Visitation* – Composer Paddy Kingsland talks about his score.
- ■ Film Trims – additional shots and dialogue not included in the transmitted version of the story.
- ■ Music only option
- ■ Photo Gallery
- ■ Easter Egg
- ■ Coming Soon: *Inferno* Special Edition

Eric Saward in *Writing a Final Visitation*.

Directing Who with Peter Moffatt.

Eldrad Must Die!

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON in
ELDRAD MUST DIE!
by MARC PLATT
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG FINISH
FULL CAST AUDIO DRAMA

AUDIO READING AudioGO

WRITTEN BY Marc Platt
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Stephen Thorne (Eldrad)
RRP £14.99 (CD), £12.99 (download)
RELEASED 4 APRIL

For the second time in as many years, writer Marc Platt is bringing back a one-off Fourth Doctor foe opposite the Fifth Doctor, Nyssa, Tegan, and Turlough. "At first glance, Eldrad's original story, *The Hand of Fear* [1976], doesn't seem to have the rich resonance that Magnus Greel and *The Talons of Weng-Chiang* [1977] has," admits Marc, who wrote for the latter in last year's audio *The Butcher of Brisbane*, "but look a little closer and there's a lot going on. There's a choice of Eldrads, male or female. The svelte, bejewelled and beauteous Eldrad, played by Judith Paris, or the big, shouty rugby prop Eldrad, played by Stephen Thorne. Of course, it's the latter who is the rightful incumbent of the role, because he's the real Kastrian Eldrad. I assume that's who the fans will expect."

A rematch with Eldrad was the idea of script editor Alan Barnes. "Eldrad's comeback wasn't something I'd considered," recalls Marc, "but that was a challenge in a good way. The less obvious ones make you think harder. The other main difference from Magnus Greel is that while *Butcher of Brisbane* is a prequel, *Eldrad Must Die!* is a sequel. How would the mad tyrant cope? He's been left alone on an empty planet with the crumbled bodies of his people, who would rather kill themselves than face his return. He's not happy, one suspects.

"But it's not really enough plot to make a four-part story. So what about all the other shattered bits of Eldrad that were flung across the galaxy when his ship exploded? Like the original Hand, are they not all potential Eldrads? Did anyone think of that?"

WHAT'S IT ABOUT?

A nuclear icebreaker, foundering in Arctic waters. A shining artefact of uncertain provenance, up for sale on an auction site. As the Doctor, Nyssa, Tegan and Turlough are about to discover these two events are linked to the rebirth of a tyrant, presumed dead many years ago...

What was Eldrad like to write? "Big... Shakespearean... Think Brian Blessed playing King Lear!" Marc grins. "On audio, the voice creates the character and we know Stephen Thorne can do that. He's not just been Azal and Omega and Eldrad and Third Ogron on the Right. He's been a terrific Aslan and Treebeard on radio as well. I really wanted to make Eldrad more tragic but I still wasn't sure how to write him. Then I went to see *Timon of Athens* at the National Theatre with Simon Russell Beale. At the start of the second half, Timon, now down and out, shuffled on stage wearing an old woollen hat, a filthy donkey jacket and pushing a shopping trolley. So that problem was solved."

One of this story's companions stands out in particular. "The companions should lead a story just as much as the Doctor," opines Marc. "Well – almost! But I do worry that one of them is going to feel left out. Nyssa was right at the heart of *Brisbane* and Turlough unintentionally got a bit sidelined in the process. This time, Turlough is firmly centre stage and we learn a bit more about his imposed schooldays at Brendon. Tegan is rarely in the back seat!"

DAN TOSTEVIN

BUY IT BECAUSE... Eldrad gets a second chance to defeat the Doctor, and he's voiced by the unforgettable Stephen Thorne.

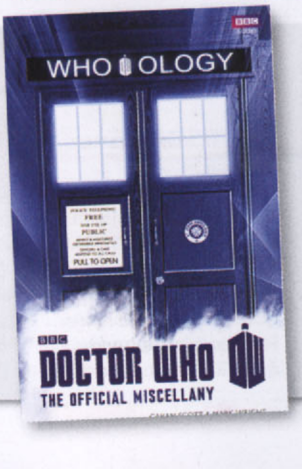
MAY

THURSDAY 2

MAGAZINE
■ **DWM 460** Panini £4.75

BOOK
■ ***Who-Ology – The Official Miscellany*** by Cavan Scott and Mark Wright
BBC Books £12.99

CD - AUDIO READING
■ ***Destiny of the Doctor 5: Smoke and Mirrors*** by Steve Lyons [Fifth Doctor, Tegan, Nyssa and Adric]
AudioGO £10.20



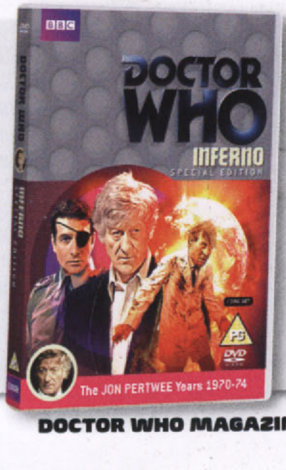
CD - TALKING BOOK
■ ***Dalek Generation*** by Nicholas Briggs [Eleventh Doctor. Read by Nicholas Briggs]
AudioGO £15.99
■ ***Harvest of Time*** by Alistair Reynolds [Third Doctor. Read by TBC]
AudioGO £TBC

MONDAY 6

DVD
■ ***The Visitation Special Edition*** by Eric Saward [Fifth Doctor, Tegan, Adric and Nyssa]
BBC DVD £20.48 See page 76

MONDAY 27

DVD
■ ***Inferno Special Edition*** by Don Houghton [Third Doctor, Liz Shaw and the Brigadier]
BBC DVD £20.48 ►



COMING SOON...

The Justice of Jalxar

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Trevor Baxter (Professor Litefoot), Christopher Benjamin (Henry Gordon Jago)
RRP £10.99 (CD), £8.99 (download)

RELEASED 30 APRIL

In 1977's *The Talons of Weng-Chiang*, Jago and Litefoot fell into an adventure with the Fourth Doctor. This month, they meet him again.

"It's slightly more focused," observes writer John Dorney. "They're more familiar with him now, and aware that he's quite unpredictable. But I was kind of more interested in seeing how they dealt with Romana. We've seen them interact with the Fourth Doctor and Leela, and we've seen them interact with the Sixth Doctor, so Romana was the one I was interested in. Litefoot's an absolute gentleman and is going to treat all women pretty much the same, but Jago is in love, I think! He's swept off his feet by this beautiful, glamorous woman."

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TOM BAKER AND MARY TAMM
THE JUSTICE OF JALXAR
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING CHRISTOPHER BENJAMIN TREVOR BAXTER
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

It is the dawn of a new century and a vigilante is on the loose. The police are baffled... but Professor George Litefoot and Henry Gordon Jago are on the case. Or at least they will be, once they've finished their beer.

"I think I bumped into Tom Baker once at Television Centre," recalls Trevor Baxter, who plays Litefoot, "because I remember talking to him – he was going to play Oscar Wilde at the Oxford Festival. But it would have been very shortly after we did the programme, so until *The Justice of Jalxar* I'd probably not seen him for over 30 years. And it was a delightful reunion. He was wonderful. He was on top form, wasn't he, Christopher?"

"He was *absolutely* on top form," beams Christopher Benjamin, who plays Jago. "It was as though we hadn't been away. I hadn't seen Tom between then and now, but he'd seen me – he saw me playing Julius Caesar at Stratford. He kept saying 'You squeezed every ounce of humour out of it', and I said 'Thank you very much!' Afterwards, I thought, 'Wait a minute... there *wasn't* any humour in *Julius Caesar*!' Was he sending me up?!"

"You got all those wrong laughs," chuckles Trevor, faux-critical, "all those schoolchildren laughing at you!"

"It was very exciting," says John, of the recording session. "We had no idea what it was going to be like. It's an absolute joy in the studio watching three consummate actors make everything you've written sound so much better, but then in the green room it's even better – Tom was just *so* respectful of them. Sometimes he can be a dominating force, leading the anecdotes and all that, but he just found them *fascinating* – particularly Trevor, I think. It was a lovely experience seeing them talk."

With *Jago & Litefoot* now so established as a series, is it tricky to write those characters in a story where they're not the leads? "With the first draft, one of the main notes I got back was 'This feels like it's the Doctor in a *Jago & Litefoot* story'," nods John. "Your natural inclination is to give them more material and have them lead the story because you know they can do it, so it's easy to get sucked into that trap. But I think they're pretty much the same Jago and Litefoot you would expect. They are slightly like overgrown children in their own way!" **DAN TOSTEVIN**

BUY IT BECAUSE... The Victorian adventurers come full circle in a reunion with the Fourth Doctor.

The Library of Alexandria

AUDIO DRAMA Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY William Russell and Susan Franklyn
FEATURING The First Doctor, Ian, Susan and Barbara
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 APRIL

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
WILLIAM RUSSELL
THE LIBRARY OF ALEXANDRIA
BY SIMON GUERRIER
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING SUSAN FRANKLYN AS HYPATIA
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

The Doctor, Ian, Susan and Barbara are enjoying a few weeks in the sunshine – and the chance to appreciate the magnificent Library of Alexandria. But things here will not last forever. The time travellers know that the library will soon be lost to history. What they are about to discover is the terrifying reason why...

Two of the most consistently acclaimed contributors to *The Companion Chronicles* are finally joining forces, as William Russell narrates a story by Simon Guerrier.

"My pet theory about Ian," says Simon, of Russell's character, "is that in the first year of *Doctor Who*, he and Barbara are the leads, and the Doctor is a minor character. I think for that first year, it's Ian and Barbara who are saying 'Let's get involved', 'We should go and do that'; they're the ones driving the story, and having a story narrated by Ian, that becomes much clearer. So I kind of saw him as an old-school classical hero. He's a resourceful, practical, common-sense ordinary guy, who when called upon steps up to the mark – and the show's not really done that since, or at least not in the same 'classical heroism' way. It's like the ordinary guy who goes off to the war, or something, and because that's such a distinctive archetype it makes him very easy to write for.

"William Russell's got such a distinctive voice. I listened to him reading the novelisation of *Doctor Who and the Daleks*, and just had that on in the background, which was good, because that book gives him a bit more internal stuff – you get a bit more of a sense of the inside of his head from that book than you do from the TV serial. I re-read *Doctor Who and the Crusaders* as well, which is magnificent – and years ahead of its time in terms of how it deals with cultural differences. So I think that's the thing I've ripped off most!"

As its title suggests, *The Library of Alexandria* is – like *The Crusade* – a trip back in time for Ian and his fellow TARDIS travellers. "The basis of the story came from watching a series called *Cosmos* from 1980," recalls Simon, "which was an American history of science presented by Carl Sagan. As I was watching *Cosmos* I went 'Ooh, that's an idea...' It was interesting in that I could do a story that was about science, in terms of what they knew at the time, but it was also an historical."

There's a real-life mystery around the eponymous library. "The place is talked about in a lot of historical records," Simon explains, "but then there's silence. The 2009 film *Agora* says it was Christian fundamentalists who tore it down because they saw the library as not adhering to doctrine and stuff. There's an account of it being burnt down by Julius Caesar. There's an account of it being pulled apart by the early Islamic power groups. So although what's likely to have happened is that it was a series of several events, the general myth is that there was one cataclysmic event but nobody quite knows what that is."

Might it have been aliens? "My pitch was to do in two episodes a standard Season One historical, like *The Aztecs* or *The Reign of Terror* or whatever, but have a monster appear to keep people on their toes...!" **DAN TOSTEVIN**

BUY IT BECAUSE... It's a rich, engrossing story in which William Russell shines once again.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
FRAZER HINES AND WENDY PADBURY
THE APOCALYPSE MIRROR
BY EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

◄ THURSDAY 30

MAGAZINE

■ **DWM 461** Panini £4.75

CD - AUDIO READING

■ ***The Apocalypse Mirror*** by Eddie Robson [Second Doctor, Jamie and Zoe] Big Finish £8.99

CD - AUDIO DRAMA

■ ***The Lady of Mercia*** by Paul Magrs [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99

■ ***Phantoms of the Deep*** by Jonathan Morris [Fourth Doctor and Romana] Big Finish £10.99

JUNE

MONDAY 3

DVD

■ ***The Mind of Evil*** by Don Houghton [Third Doctor, Jo Grant, Brigadier Lethbridge-Stewart, Captain Yates, Sergeant Benton and the Master] BBC DVD £20.48

THURSDAY 6

BOOKS

■ ***Harvest of Time*** by Alastair Reynolds [Third Doctor and Jo] BBC Books £16.99

CD - AUDIO READING

■ ***Destiny of the Doctor 6: Trouble in Paradise*** by Nev Fountain [Sixth Doctor and Peri] AudioGO £10.20

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

Dalek Generation

NOVEL BBC Books

WRITTEN BY Nicholas Briggs
FEATURING The Eleventh Doctor
RRP £6.99

RELEASED 11 APRIL

One couldn't claim with a straight face that Nicholas Briggs is new to *Doctor Who* writing – dozens upon dozens of piled-up CDs full of audio adventures would give the lie to that. However, writing a novel is a genuinely new experience for him. "Justin Richards said that to me at the end of our commissioning conversation," Briggs smiles. "'Oh, by the way,' he said, 'I haven't mentioned this yet, but it occurs to me that you've never actually done this before'. 'Oh yeah,' I said – suddenly realising!"

"Nick was an obvious choice of writer once we'd decided we wanted a Dalek novel," Justin Richards points out. "We've wanted to use Nick for a while, but it just hasn't come together. He has some prose experience with short stories, and of course huge experience of constructing brilliant *Doctor Who* stories for audio."

"Of course I found the change of medium challenging," Briggs replies. "First, it felt liberating, because there were all sorts of things that you could just simply describe – where a challenge with audio scripts is getting across visual aspects without it seeming contrived. But after that came the problems – deciding on whose point-of-view each section was from, for a start. In addition, I'm used to writing stuff that then is modified by other processes – acting, directing, sound design, music. With a book, when you finish it, that's it! That was actually really daunting."

BBC
DOCTOR WHO
DW
BBC BOOKS
THE DALEK GENERATION
Nicholas Briggs

As his editor has pointed out, it seems almost a no-brainer idea to get the voice of the Daleks, who has written for them so many times on audio, to provide the Dalek novel. "I'm such a huge fan of the Daleks," Briggs agrees. "The key in writing a Dalek story is to make it about the people who get in the way of the Daleks. *Dalek Generation* is largely about a family tragedy, directly caused by the Daleks doing something on a galactic scale. As the Doctor says, the Daleks are *always* up to bad, terrible stuff."
DAVID DARLINGTON

BUY IT BECAUSE... It's the first novel to feature the Daleks written by the voice of the Daleks himself!

WHAT'S IT ABOUT?

The Doctor arrives at Sunlight 349, suspicious of any world where the Daleks are apparently a force for good. He soon finds himself in court, facing the 'Dalek Litigator'. But do his arch enemies really have nothing more to threaten than legal action?

Plague of the Cybermen

NOVEL BBC Books

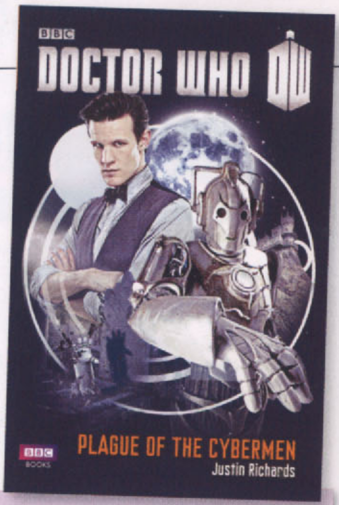
WRITTEN BY Justin Richards
FEATURING The Eleventh Doctor
RRP £6.99

RELEASED 11 APRIL

The author of *Plague of the Cybermen* is Justin Richards, who is also the commissioning editor of the *Doctor Who* novel range.

"There's going to be loads of specifically anniversary-related material out there this year for those who want it," says Richards, "so we decided to keep these novels straightforward and standalone. But having said that, it *is* the 50th anniversary year, so we decided to acknowledge that by going for the Daleks and the Cybermen. We don't want to do *all* monsters so for the third book what better homage and nod to the programme's origins than a story set at the time it started in the aftermath of President John F Kennedy's assassination?"

What of Richards' own novel? "The current Cybermen are more of a threatening 'presence' than a monster – silent and deadly! But actually, the Cybermen I remember from my childhood were the same. It was only really in the Fifth Doctor's era and beyond that they became more talkative villains, rather than a force of nature lurking in the shadows. Look at *The Tomb of the Cybermen*: we don't actually see a genuine Cyberman until the end of Episode 2! *Plague of the Cybermen* is similar in how it portrays them. That's not just a reflection of how the Cybermen are depicted today, but how they originally were, and how I think they work best and most effectively as monsters. They are creatures of the shadows, and the darker places of the imagination..."
DAVID DARLINGTON



WHAT'S IT ABOUT?

When the Doctor arrives in the nineteenth-century village of Klimtenburg, he discovers the residents suffering from a 'wasting disease' and the dead leaving their graves...

BUY IT BECAUSE... It's a new adventure featuring one of *Doctor Who*'s most popular foes.

> **"The Cybermen are more of a threatening 'presence' than a monster - silent and deadly!"**

Shroud of Sorrow

AUDIO DRAMA Big Finish

WRITTEN BY Tommy Donbavand
FEATURING The Eleventh Doctor and Clara
RRP £6.99

RELEASED 11 APRIL

A début writer for the *Doctor Who* novel range, Tommy Donbavand is however no stranger to *Doctor Who* itself – indeed, his name has occasionally cropped up as a contributor to this very magazine. "I am indeed a fanboy," he admits, "and it has long been an ambition of mine to write something official for *Doctor Who*. It only took five or six years of nagging Justin Richards at every opportunity to convince him to let me write this novel! And I'm hoping this won't be the last adventure I write for the Doctor..."

"We've wanted to work with Tommy for a while," Justin Richards points out. "Once I'd decided I wanted a novel set round the assassination of JFK, but with a bit of a twist, Tommy seemed the ideal choice."

"I really enjoyed the challenge of sticking to the rules of an established universe," the writer continues, "and dropping in some of my own favourite references as a fan.

BBC
DOCTOR WHO
DW
BBC BOOKS
SHROUD OF SORROW
Tommy Donbavand

There are also some new characters of my own in the book, who were a lot of fun to introduce into the Doctor's world." His work thus far has been extensively for young children – is *Doctor Who* a very different readership? "In pretty much everything I write, I aim for a family audience. Writing *Shroud of Sorrow* has allowed me to add extra layers to plot events and characters and – a first for me – getting to bump a character off!"

As the one writer in this set who's not been handed an old monster on a plate, what kind of enemy has Tommy created for the Doctor?

"The Shroud are as new to the Doctor as they are to the readers, so we get to watch him learn about them as we do. I've always loved stories where the Doctor is forced to ad-lib because he doesn't have the full facts concerning a villain – and that's very much the case in *Shroud of Sorrow*..."
DAVID DARLINGTON

BUY IT BECAUSE... Tommy brings a new but experienced voice to the *Doctor Who* novels.

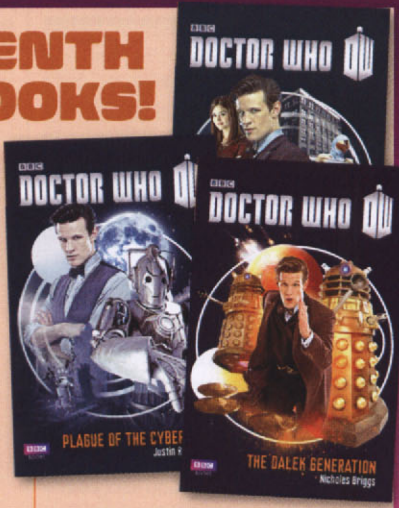
WHAT'S IT ABOUT?

It is the day after John F Kennedy's assassination – and the faces of the dead are everywhere. Then the faces begin to talk, and scream... and push through into our world.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest *Doctor Who* books and audios!

WIN! ELEVENTH DOCTOR BOOKS!



Three brand new *Doctor Who* novels featuring the Eleventh Doctor are published in April by BBC Books.

The Dalek Generation by Nicholas Briggs sees the Doctor in a battle to reveal the true nature of his oldest enemies, who are now masquerading as a force for good; in *Plague of the Cybermen* by Justin Richards the Doctor unearths a horrific Cyberman plot in the nineteenth century to resurrect the dead; and Clara makes her book début in Tommy Donbavand's *Shroud of Sorrow*, in which she and the Doctor oppose aliens who have come to feed upon the grief of the world in the wake of President John F Kennedy's assassination in 1963.

These three new titles are published in hardback on 11 April and retail at £6.99 each. Thanks to BBC Books we have **FIVE** sets of all three novels to give away to readers who can answer this entertaining question:

Which TV programme was first broadcast the day after John F Kennedy was murdered?

- **A** *Doctor Who*
- **B** *Blake's 7*
- **C** *The X Factor*

Phone **09011 542 221** to enter, or post your entry to the address below, starting with the introduction: "OUR MOST BASIC COMMON LINK..."

WIN! THE JUSTICE OF JALXAR CD!

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
TOM BAKER AND MARY TAMM IN
THE JUSTICE OF JALXAR
BY JOHN DORNEY
FEATURING CHRISTOPHER BENJAMIN TREVOR BAXTER
FULL CAST AUDIO DRAMA

The Fourth Doctor is reunited with his old acquaintances, Professor George Litefoot and Henry Gordon Jago, when he and his companion Romana come to their aid during a battle with a murderous vigilante in London at the start of the twentieth century. The apparently unstoppable Pugilist appears to possess spectacular supernatural powers, and leaves a trail of bodies in its wake...

Starring Tom Baker and Mary Tamm, with Trevor Baxter and Christopher Benjamin, *The Justice of Jalxar* is a brand new, full-cast audio drama written by John Dorney. The story is available this month from Big Finish on CD for £10.99 and to download for £8.99. For more information and to purchase the adventure, visit *bigfinish.com*. Thanks to Big Finish, we have **FIVE** CD copies to give away – one of which could be making its way to you if you can answer this question:

What is the definition of pugilism?

- **A** The art of fist fighting
- **B** The skill of head hitting
- **C** The sport of toe touching

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting it with the cordial exclamation: "UPON MY SOUL!"

WIN! THE CAVES OF ANDROZANI MUSIC CD!

The music score for the 1984 Fifth Doctor adventure *The Caves of Androzani* is available now from Silva Screen. The four-part serial, which saw Peter Davison's Doctor regenerate, was voted as the best *Doctor Who* story of all time by **DWM** readers in 2009.

The music was composed by Roger Limb of the BBC's legendary Radiophonic Workshop, and is one of eight scores that he contributed to the series during the 1980s. This soundtrack is the first release in a series of archive recordings from Silva Screen to celebrate the 50th anniversary of *Doctor Who* – visit *www.silvascreen.com* for more details.

The Caves of Androzani soundtrack, which is comprised of 35 separate music tracks, is now available to download and on CD for £10.75. We have **TEN** CDs to give away to lucky readers who are able to answer this question:

Which masked villain features in *The Caves of Androzani*?

- **A** Magnus Greel
- **B** Sharaz Jek
- **C** Lady Gaga

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this inventive insult: "YOU HAVE THE MOUTH OF A PRATTLING JACKANAPES!"

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
THE CAVES OF ANDROZANI
MUSIC BY
ROGER LIMB AND THE BBC RADIOPHONIC WORKSHOP

WIN! BABBLESPHERE CD!

When the TARDIS takes the Doctor and Romana to an artists colony on Hephastos, they discover that the colonists are enslaved to the Babble network, which occupies their every waking moment. Every thought – however trivial or insignificant – is shared with everyone else, and privacy is now a crime. The colonists are being killed and the Doctor and Romana begin to suspect that a malevolent intelligence is at work. With time running out, the two time-travellers race to discover the truth before they too are absorbed into the endless trivia of the Babblesphere...

Lalla Ward – who played Romana's second incarnation – reads *Babblesphere*, written by Jonathan Morris. It's the latest in the *Destiny of the Doctor* series of talking books, and it's available now to download or buy on CD for £13.25. Thanks to AudioGO we have **FIVE** free CDs to give away and one could be yours if you can answer this question:

DOCTOR WHO
DESTINY OF THE DOCTOR
4
BABBLESPHERE
by Jonathan Morris
Performed by Lalla Ward and Roger Parrott

What is the name of Lalla Ward's real-life husband?

- **A** Stephen Hawking
- **B** Richard Dawkins
- **C** Peter Hawkins

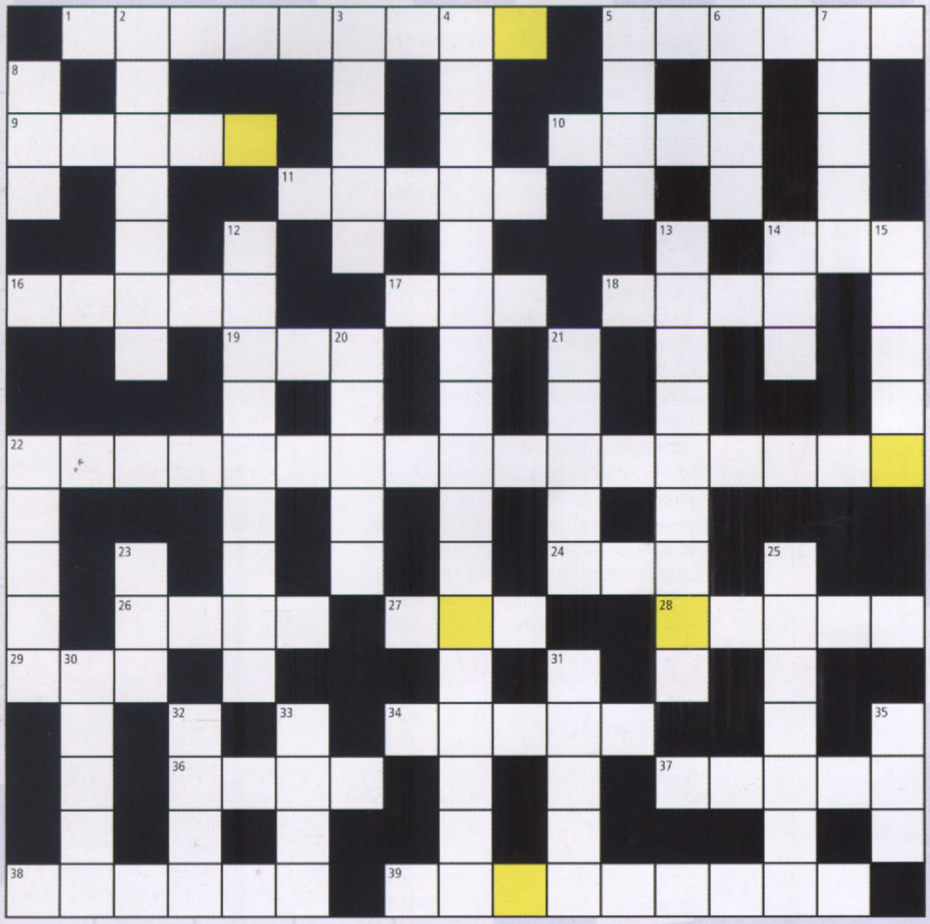
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, starting with Romana's high-tech recommendation: "IT'S TERRIBLY INTERACTIVE!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 4 April 2013 and close at midnight on Wednesday 1 May 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 459, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 1 May 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Can you tell The Tribe of Gum from the Tribe of the Free? Then why not try tackling this puzzle?



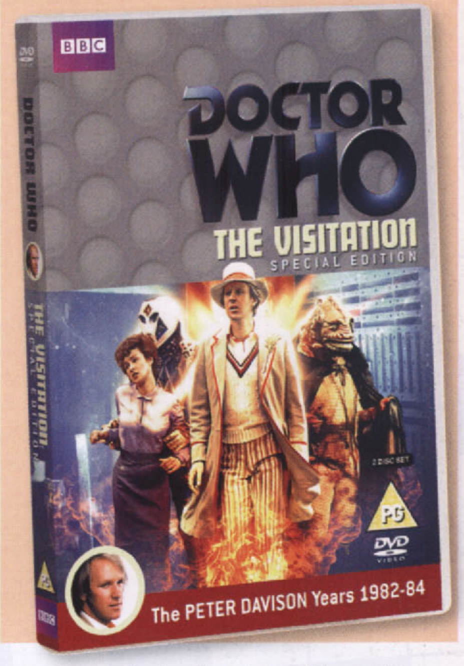
WIN!

THE VISITATION SPECIAL EDITION DVD!

The TARDIS brings the Fifth Doctor and his companions to Tegan, Nyssa and Adric to seventeenth-century England in May's DVD release, where the crew discovers that a crashed space capsule has brought three escaped Terileptil prisoners to Earth. The Special Edition of *The Visitation* is released on 6 May priced £20.42, packed full of brand new extras, as well as all the features from the original release. Thanks to BBC DVD, we have **FIVE** copies to give away to readers who can complete the crossword to the left, and rearrange the letters in the yellow squares to form the name of an alien planet...

Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, putting Richard Mace's response first: "YOU JEST, SIR!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 4 April and close at midnight on Wednesday 1 May 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



ACROSS

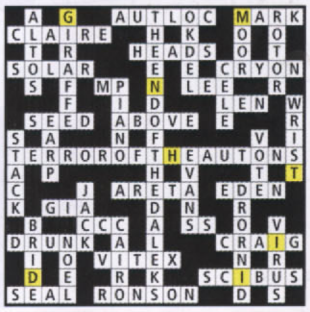
1 One of the 'servers' controlled by Miss Kizlet (9)
5 The Doctor's financée (6)
9 (and 22 Down) She played Miss Kizlet (5,5)
10 Alias of Taren Capel (4)
11 (and 18 Across) He played Morvin Van Hoff (5,4)
14 Production code for *Carnival of Monsters* (1,1,1)
16 Another incarnation of Kanpo Rimpoche (3-2)
17 Organisation that Sydney Newman worked for before he joined the BBC (1,1,1)
18 See 11 Across
19 *Abbrev.* Device used by the First Doctor; title of the New Zealand fanclub magazine (1,1,1)
22 Plaintive cry of those uploaded by 1 Across (1,4,4,5,1,2)
24 "My vision is impaired, I cannot ___!" (3)
26 Pull to ____ (4)
27 Flight attendant impersonated by the Chameleons (3)
28 A trap, a sky, or an age, perhaps (5)
29 Production code for *Terror of the Autons* (1,1,1)
34 Time Lord who was in league with Omega (5)
36 (and 21 Down) He played rocket man Ted Rogers (4,5)
37 The colour of monsters, according to Terrance Dicks (5)
38 A member of the Kaled scientific elite (6)
39 One way of identifying a Time Lord (3,6)

DOWN

2 Planet visited by the Doctor on a number of occasions (7)
3 (and 33 Down) She played Lily Arwell (5,4)
4 Access points to the Dark Tower (5,7,5)
5 Cassandra thought she'd become one when she possessed Rose (4)
6 He's "a grass, a dirty stinking grass!" (4)
7 Anti-gravity _____ – device used to make the Mighty 200 fly! (5)
8 (and 13 Down) The template that was going to enable the Great Intelligence to overthrow humanity (3,9)
12 Inventor of Vitex (4,5)
13 See 8 Down
14 The Chief Caretaker called Kroagnon this (3)
15 King of Troy (5)
20 Susan said this planet had metal seas (5)
21 See 36 Across
22 See 9 Across
23 A companion of the Doctor (3)
25 The true identity of Koquilion (7)
30 Member of the squadron who searched for the abducted twins Romulus and Remus (5)
31 General embroiled in Operation Golden Age (5)
32 One of the Preachers (4)
33 See 3 Down
35 Leader of the Monoids on the space Ark (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MIDNIGHT

WOTCHA!

The page that has a colourful imagination and a glib tongue. **BY THE WATCHER**

TOP TEN FAIRYTALES

- JEK AND THE BEANSTALK
- WEEPING BEAUTY
- JABE'S IN THE WOOD
- THE LITTLE MERGRAVE
- MANSELL AND GRENDEL
- THE KINDA BOX
- PETER AND THE WOLFWEED
- LITTLE RED RIDING OOD
- THE SOURCE MANIPULATOR'S APPRENTICE
- THE THREE BILLY MOUNTAIN GOATS FLUFF

A History of Doctor Who in 100 Objects...

#30

JEREMY BEAR'S VACUUM MOULD

With the sad passing of Raymond Cusick, that unassuming genius whose contribution to the success of *Doctor Who* is incalculable on any meaningful scale, there has been much reflection on the circumstances which conspired to bring untold riches to a scriptwriter, and a trifling *ex gratia* bonus to a humble BBC staff designer. It's a poignant tale, but it's far from unique. Collaboration is key in the creative arts, and it's a world littered with unsung, uncredited and modestly remunerated heroes: have you the faintest idea who actually sliced Damien Hirst's cow in half for him, or who played the strings on *Eleanor Rigby*? No, me neither. But that's just how it is. That's the way the cookie crumbles.

So let's spare a thought for Jeremy Bear. Back in the day, this splendidly named fellow was one of Mr Cusick's contemporaries in the BBC design department. He designed all sorts, did our Jeremy: *Morecambe and Wise, The Onedin Line, Last of the Summer Wine* – and, inevitably, a couple of *Doctor Whos*. He created the Antarctic sets in *The Seeds of Doom*, but it was his Skybase interior for 1972's *The Mutants* which remains his most enduring contribution to *Doctor Who* – and arguably to television history. Why so? Well, it was Jeremy Bear who created for Skybase those instantly recognisable vacuum-formed wall panels. You know the ones. The ones with the tessellated pattern of interlocking triangles, linked at every corner by a little round node. Moulded in a workshop at Pinewood Studios to Jeremy Bear's design, they went on to become so ubiquitous – not only in *Doctor Who*, but in a host of other shows on every available channel – that spotting them became a favourite pastime over the next couple of decades. In the late 70s and early 80s, it got to the point where you could turn on your TV any night of the week and use the likelihood of seeing those triangle wall panels as the basis for some kind of drinking game.

"It looks like a kid's room... and the walls are a bit familiar."

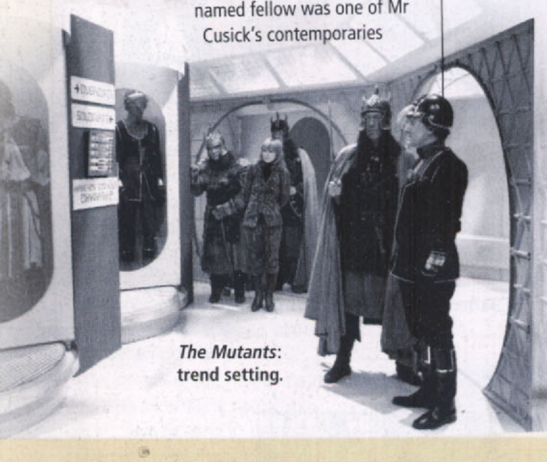
They were plastered all over *Blake's 7* – most noticeably in Servalan's Space Command Headquarters. They made regular appearances in Channel 4's puzzle-solving show *The Crystal Maze*, and in its fondly remembered BBC forerunner *The Adventure Game*. They even made a frankly unconvincing attempt to masquerade as a spot of Norman plasterwork on the ceiling of Nottingham Castle in the 1975 swashbuckler *The Legend of Robin Hood*. And so it goes on: *Captain Zep, Red Dwarf, The Paul Daniels Magic Show*... it's quite literally wall to wall. Feature films? Yes, indeed. Check out the walls in 1981's ropey *Alien* rip-off *Inseminoid*. (In one of those meaningless coincidences that are so perfect they make you want to sing, the underground filming for *Inseminoid* was done in Chislehurst Caves, the very same location used in *The Mutants*. Fact!)

But more, much more than this, are the manifold reappearances of the triangle wall panels in *Doctor Who* itself. Keep your eyes peeled from Tom Baker onwards, and they'll soon turn up. Oh look, there they are adorning Romana's cell in the hyperspace ship in *The Stones of Blood*. And the VIP lounge in *Nightmare of Eden*. And the Skonnan ship in *The Horns of Nimon*. That power-crazed cactoid Meglos has installed a job lot in his underground laboratory. As has Drathro in his. And there they are again on Iceworld. As for *The Deadly Assassin*: you can paint 'em black all you like, guys, but we can still see them. They even turn up inside the TARDIS: take a look at Adric's bedroom in *Earthshock* (or in *Terminus* if you prefer, which seems unlikely, but it takes all sorts). It just goes on and on.

They weren't the self-same wall panels every single time, you understand. Vacuum-forming involves the creation of a reusable mould, making it a cost-effective way of creating sets and props in numbers: everything from the gruesome contents of the Cave of Skulls to the eight-legged supporting artists of Metebelis Three were popped out *en masse* from vacuum moulds. The triangle-patterned wall design endured because the original mould sat around for years in that Pinewood workshop, up for grabs to any passing designer, spawning generation after generation of wall flats like some geodesic clone-hatching tank.

And did Jeremy Bear ever receive so much as a penny for all those post-Skybase exploitations of his memorably tessellated vacuum mould? Go on, have a guess.

IN A NUTSHELL: Seriously though, I wouldn't bother with *Inseminoid*.



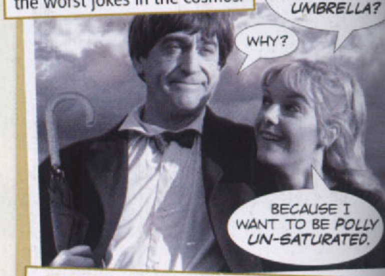
The Mutants: trend setting.

SUPPORTING ARTIST *of the month*

When the visionary seventeenth-century poet John Milton wrote 'They also serve who only stand and wait', it's possible that he was referring to the possessed henchmen in *The Mark of the Rani*. Okay, I grant you it's not tremendously likely, but the Doctor's bound to pop back and visit Milton one day, so anything's possible. Maybe he'll tell the author of *Paradise Lost* all about this hapless duo. Standing and waiting is very much their lot in life, until they unexpectedly find their own paradise as their mistress ruthlessly dispatches them with a quick zap of her handheld doodah. For any supporting artist, a good showy death scene offers an enticing compensation for all that tedious standing around, but it's important to pitch the big moment just right. An indecently brief "ugh" looks silly and perfunctory, but if you go too far the other way, you're into perilous waters. At 9:52 in Part Two of *The Mark of the Rani*, the first chap hits the deck with immaculate judgement. His colleague gloriously resists the temptation to follow suit, and decides instead to keel over in slow motion while solemnly delivering the unscripted line "Hugga-ha-ha-ha-hagh." As he eventually comes to rest, the proceedings are further delayed by something falling off his belt and hitting the floor with a reverberating clang, which really is the icing on the cake. Rapturous applause.

WHAT A LOAD OF RUBEISH

The purblind prof scrutinises the worst jokes in the cosmos.


DOCTOR, CAN I BORROW YOU
UMBRELLA?
WHY?
BECAUSE I WANT TO BE *POLLY* UN-SATURATED.

PROFESSOR RUBEISH'S VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

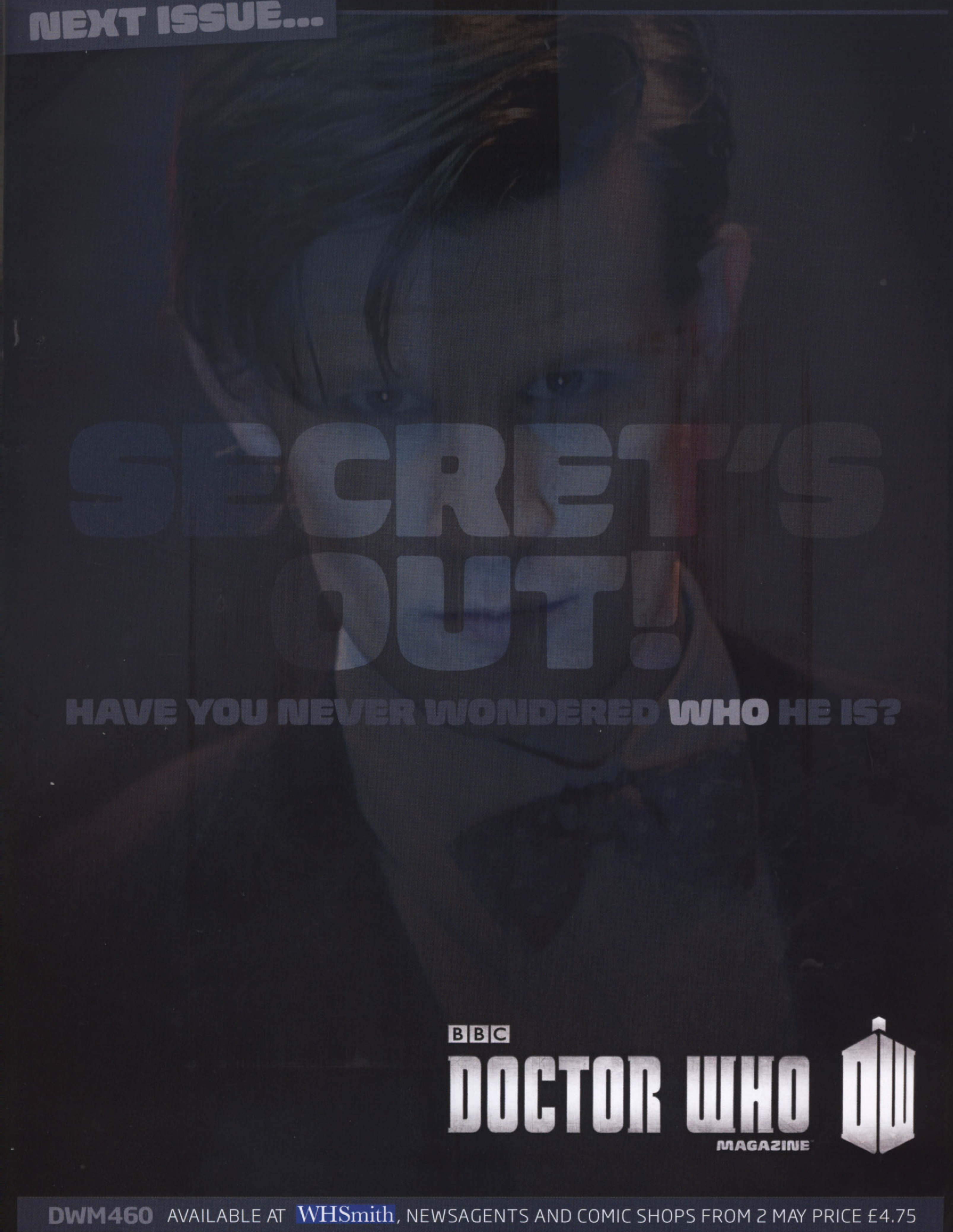
"See Vervoids fighting / Mel and Janet / Joan Sims guest-stars in / Myst'rious Planet / Wo-ho-ho-ho-oh / At the late night Dibber feature picture show..." Okay, maybe not, but which one of these facts is just a jump to the left, and which five are a step to the right?

Answer revealed at the bottom of the page.

1. The smallest Transylvanian in 1975's *The Rocky Horror Picture Show* is played by Henry Woolf, better known to you and me as the Collector in *The Sun Makers*.
2. *Time Warp* meets *Mindwarp*: Richard Hartley, who provided the incidental music for Parts Five-Eight of *The Trial of a Time Lord*, also scored *The Rocky Horror Picture Show*.
3. Katy Manning is plagued by an unfounded myth that she was once married to Raynor Burton, the first actor to play the role of Rocky in the original stage première.
4. As the Narrator in a 1985 touring production of *The Rocky Horror Show*, Nicholas Courtney performed the finale in high heels, fishnet stockings and satin briefs.
5. In the 1962 Janette Scott film referenced in *Rocky Horror*'s opening number, one of the victims of 'a Triffid that spits poison and kills' is none other than Carole Ann Ford.
6. During rehearsals for *The Brain of Morbius*, the director vetoed Lis Sladen's suggestion to have Sarah Jane quip the *Rocky Horror* line 'Come up to the lab and see what's on the slab'.

ANSWERS: It's Martha from *The Stones of Blood* on the Time-Space Visualiser. The Six Faces of Delusion: The pretty big downer is number 6. The other five? Sha-la-la-la, they ain't no lie.

NEXT ISSUE...



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